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THE QUAKER GIRL

A New Musical Play

IN THREE ACTS.

BY

JAMES T. TANNER.

LYRICS BY

ADRIAN ROSS AND PERCY GREENBANK.

MUSIC BY

LIONEL MONCKTON.

Vocal Score ... **net cash 6s. 0d.** ($2.00)	**Pianoforte Solo** ... **net cash 3s. 6d.** ($1.00)
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M
1503
M73 Q3
1911

Produced by Mr. GEORGE EDWARDES.

THE QUAKER GIRL.

Dramatis Personæ.

CAPTAIN CHARTERIS (*King's Messenger*)	MR. C. HAYDEN COFFIN.
JEREMIAH (*A Quaker*)	MR. JAMES BLAKELEY.
MONSIEUR DUHAMEL (*Minister of State*)	MR. HERBERT ROSS.
PRINCE CARLO (*Affianced to Princess Mathilde*)	MR. G. CARVEY.
MONSIEUR LAROSE (*Chief of Police, Paris*)	MR. D. J. WILLIAMS.
WILLIAM (*Waiter at "The Chequers"*)	MR. E. H. WYNNE.
NATHANIEL PYM (*A Quaker*)	MR. HENRY KITTS.
JARGE (*The Village Crier*)	MR. GEORGE BELLAMY.
JERRY'S FATHER	MR. E. HENRY.
AND	
TONY CHUTE (*Naval Attache at American Embassy, Paris*)	MR. JOSEPH COYNE.
PHŒBE (*Maid to Princess Mathilde*)	MISS GRACIE LEIGH.
PRINCESS MATHILDE (*An exiled Bonapartist Princess*)	MISS ELSIE SPAIN.
DIANE (*A Parisian Actress*)	MISS PHYLLIS LE GRAND.
MADAME BLUM (*Of the Maison Blum, Paris*)	MDLLE. CAUMONT.
MRS. LUKYN (*Landlady of "The Chequers"*)	MISS LUNA LOVE.
RACHEL PYM (*A Quakeress*)	MISS JENNIE RICHARDS.
TOINETTE (*Employees of Maison Blum*)	MDLLE GINA PALERME.
GABY (*Employees of Maison Blum*)	MISS IRENE WARREN.
CLEO (*Employees of Maison Blum*)	MISS KITTY MELROSE.
LIANE (*Employees of Maison Blum*)	MISS MABEL DUNCAN.
LOUISE (*Employees of Maison Blum*)	MISS MARIE WEST.
AND	
PRUDENCE (*A Quaker Girl*)	MISS GERTIE MILLAR.

Synopsis of Scenery.

ACT I.—An English country village	(JOSEPH HARKER.)
ACT II.—Madame Blum's Dressmaking Salon, Paris	(M. AMABLE.)
ACT III.—The Pre Catalan, outside Paris	(M. PAQUEREAU).

Dances and Chorus business arranged by WILLIE WARDE.

Stage Director	MR. J. A. E. MALONE.
Musical Director	MR. CARL KIEFERT.

THE QUAKER GIRL.

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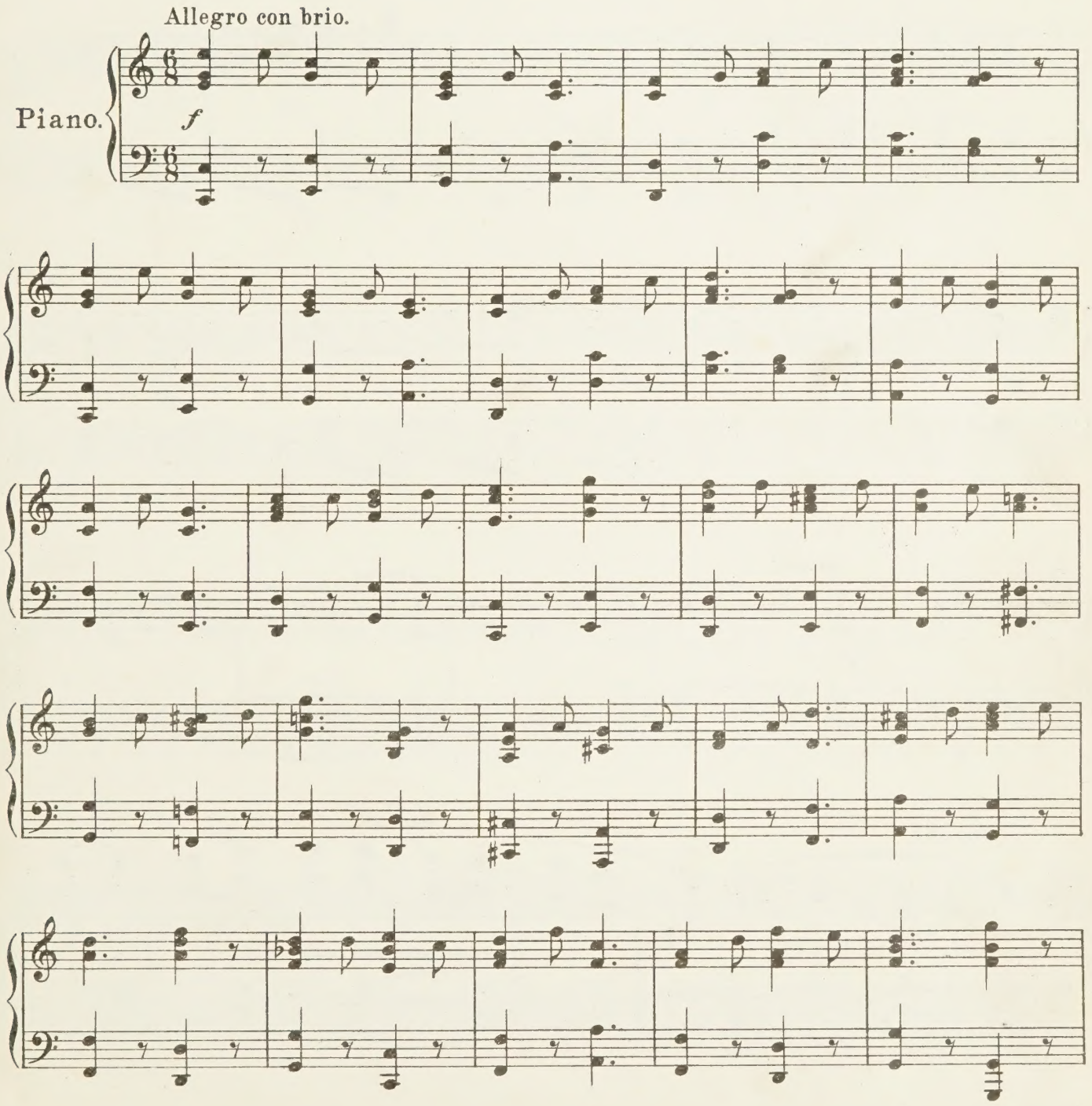
THE QUAKER GIRL.

Act I.

No 1 OPENING CHORUS.

Words by
ADRIAN ROSS.

Music by
LIONEL MONCKTON.



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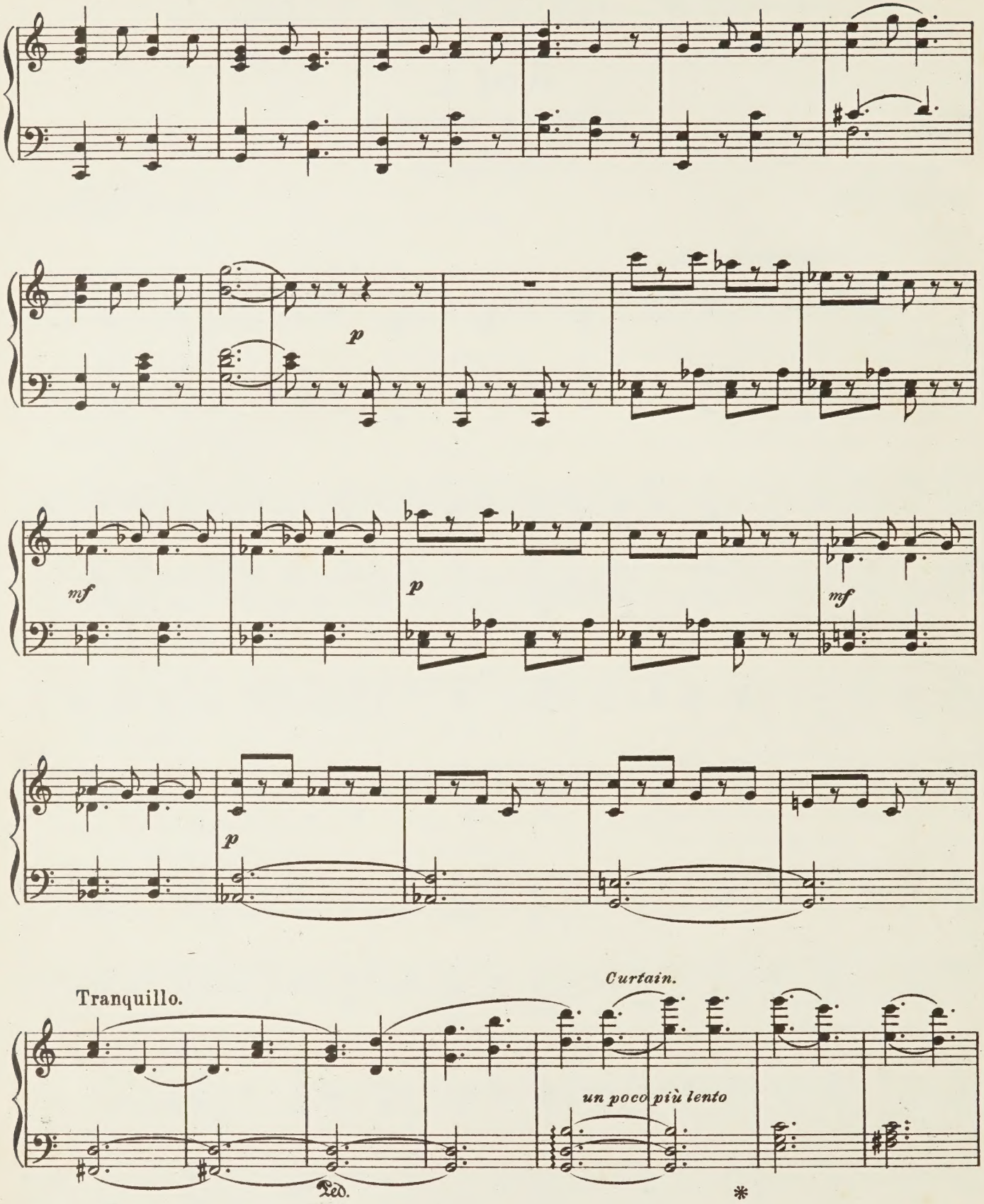
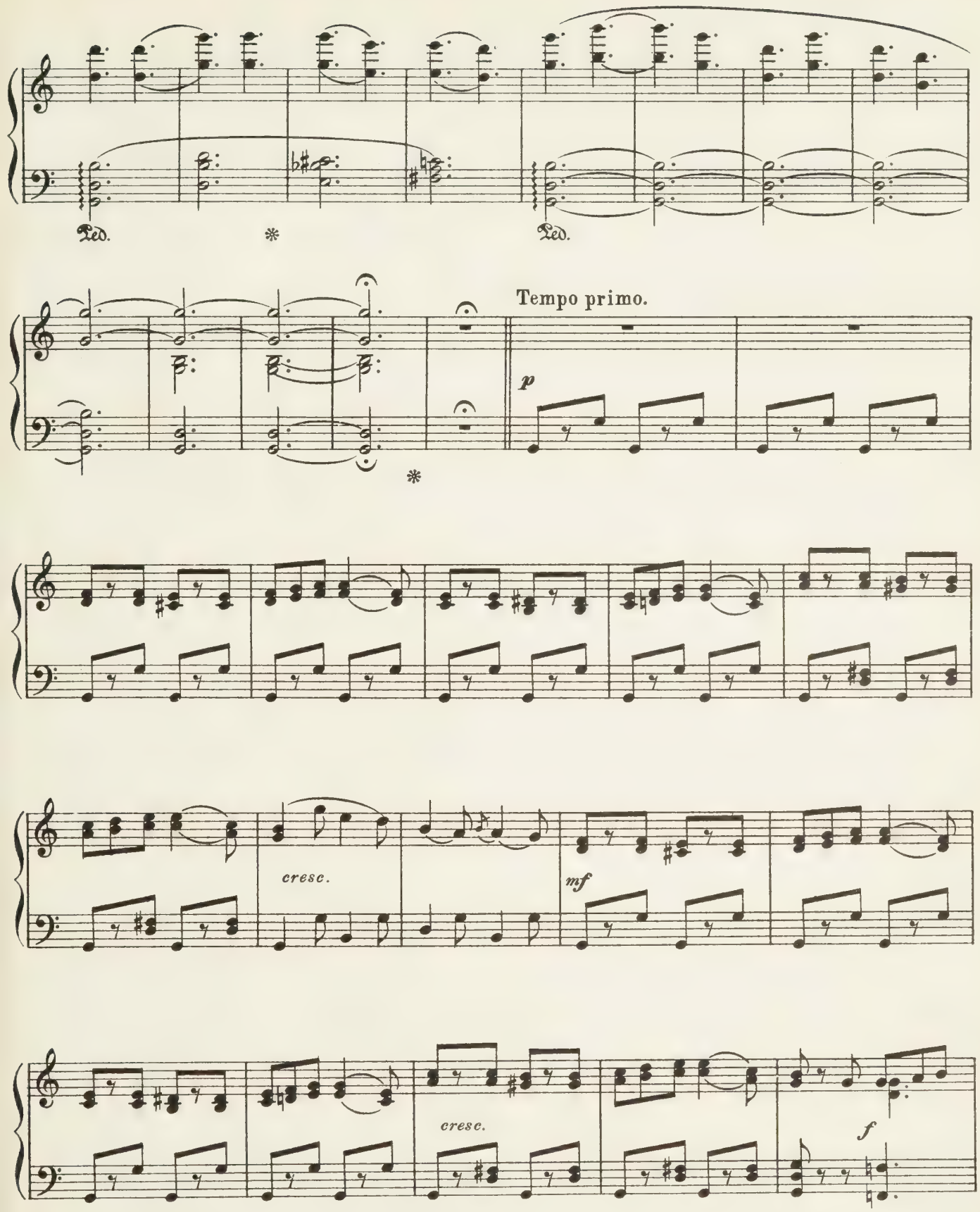
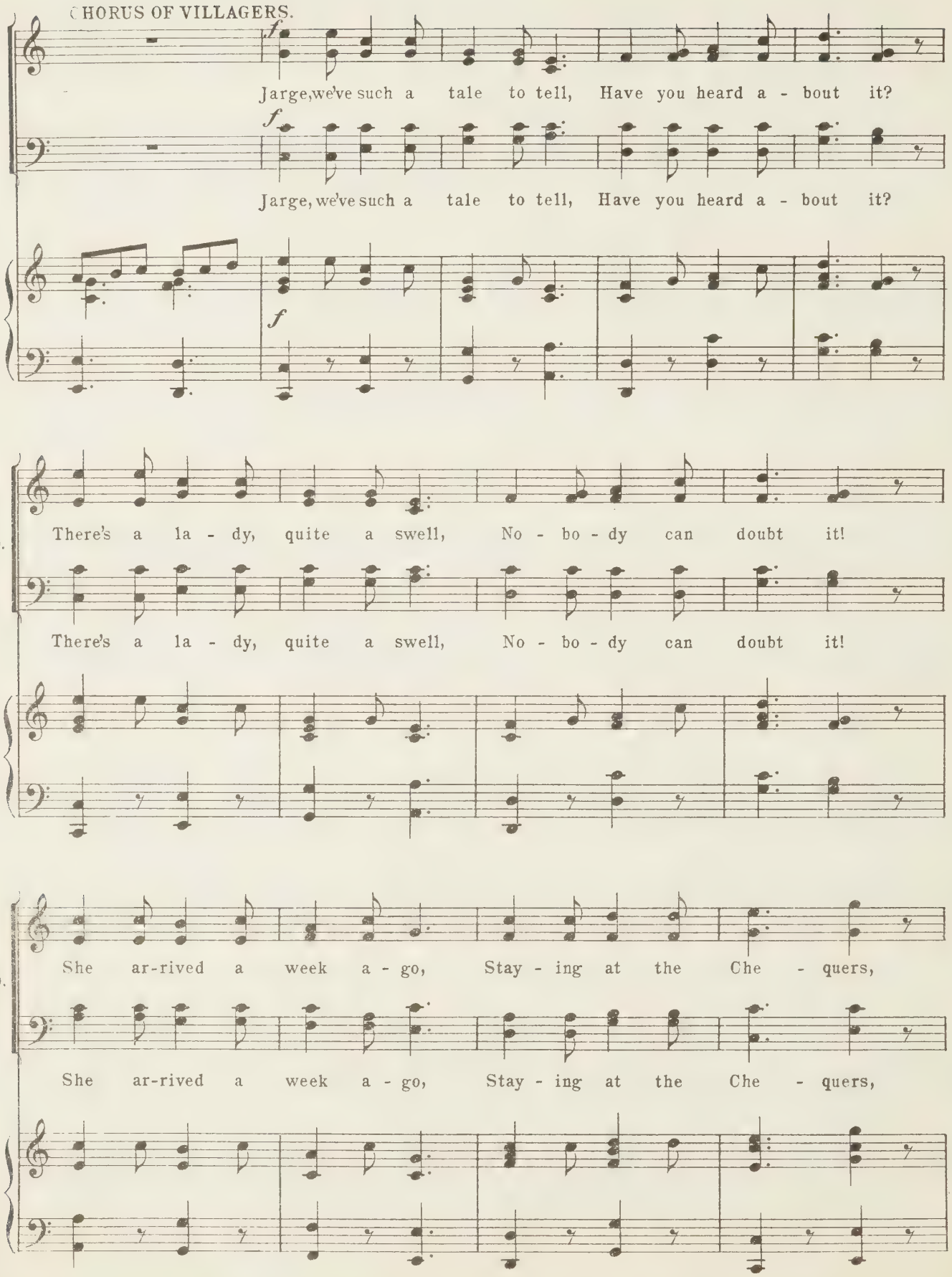

p
mf
p
mf
p
Tranquillo.
Curtain.
un poco più lento
Ped.
*


Ped.
Ped.
Tempo primo.
p
cresc.
mf
cresc.
f


CHORUS OF VILLAGERS.
f
Jarge, we've such a tale to tell, Have you heard a - bout it?
f
Jarge, we've such a tale to tell, Have you heard a - bout it?
f
CHO.
There's a la - dy, quite a swell, No - bo - dy can doubt it!
There's a la - dy, quite a swell, No - bo - dy can doubt it!
CHO.
She ar-rived a week a - go, Stay - ing at the Che - quers,
She ar-rived a week a - go, Stay - ing at the Che - quers,

CHO. With a doz - en trunks or so, Reg - u - lar three - deck - ers!

With a doz - en trunks or so, Reg - u - lar three - deck - ers!

CHO. True it is, you may de - pend, Pru - dence Pym the Quak - er,

True it is, you may de - pend, Pru - dence Pym the Quak - er,

CHO. She's the for - eign la - dy's friend– Nev - er will for - sake her!

She's the for - eign la - dy's friend– Nev - er will for - sake her!

CHO.

Goes to see her ev - 'ry day, No - bo - dy can stop her,

Goes to see her ev - 'ry day, No - bo - dy can stop her,

CHO.

Though the oth - er Quak - ers say That it is - n't pro - per!

Though the oth - er Quak - ers say That it is - n't pro - per!

CHO.

Allegro Commodo.

1st. VILLAGER.

There's Mis - sis Lu - kyn

p

2nd. VILLAGER.

1st. V.

at the Che-quers' door! She is the par - ty who can tell us

3rd. VILLAGER.

2nd. V.

more— She's so o - blig - ing, she will not re - fuse!

CHORUS.

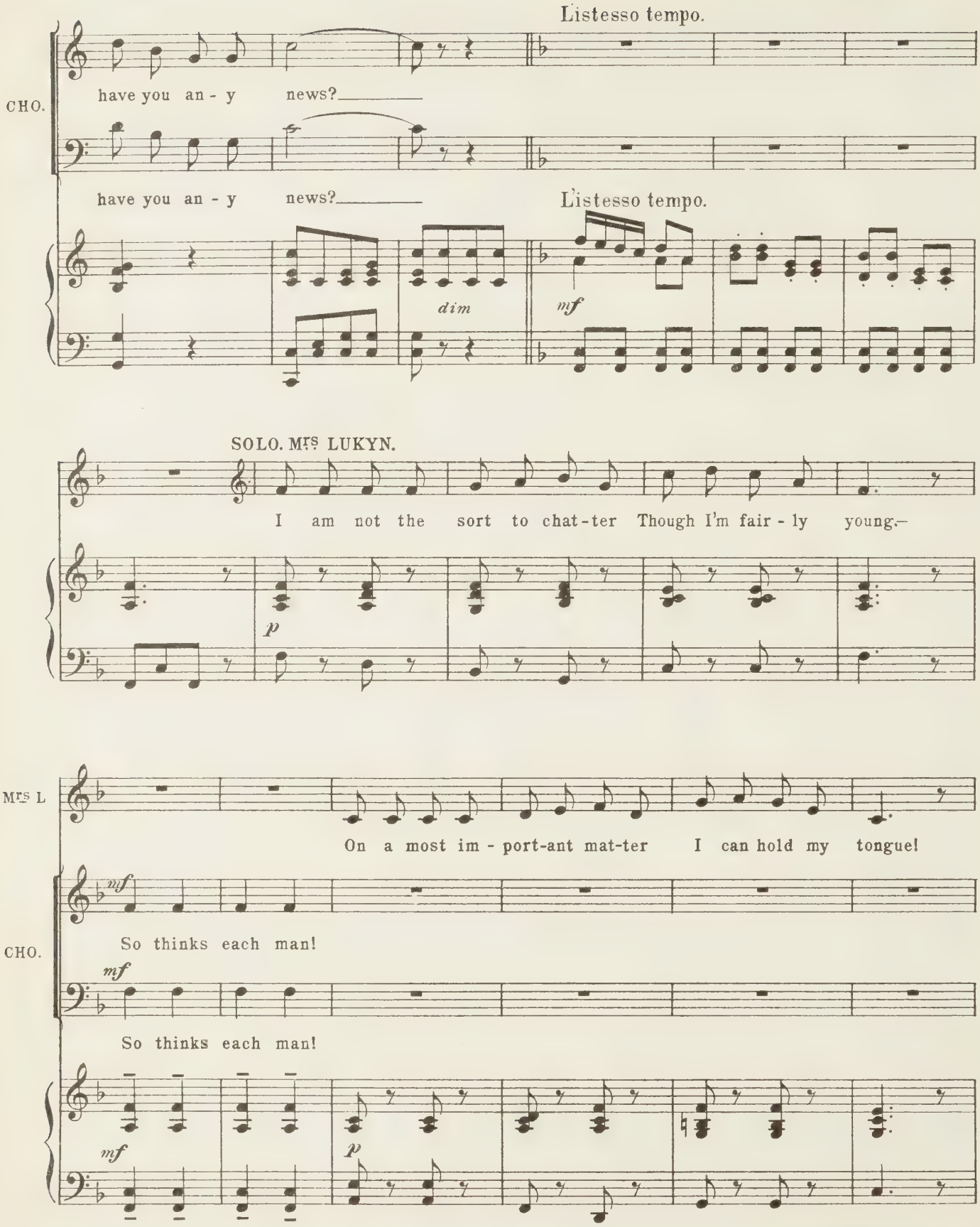
f

Here, Mis - sis Lu - kyn, have you an - y news?

f

Here, Mis - sis Lu - kyn, have you an - y news?

f


Listesso tempo.
CHO.
have you an - y news?
have you an - y news?
Listesso tempo.
dim
mf
SOLO. Mrs LUKYN.
I am not the sort to chat-ter Though I'm fair - ly young.
p
Mrs L
On a most im - port-ant mat-ter I can hold my tongue!
mf
CHO.
So thinks each man!
mf
So thinks each man!
mf
p

Mrs L.

So, if I should tell you something Heard-I won't say whence-

CHO.

mf

No doubt you can!

mf

No doubt you can!

mf *p*

Mrs L.

You'll be si-lent as a dumb thing, It's in con-fi - dence!

CHO.

mf

Of course we know!

mf

Of course we know!

mf *p*

CHORUS.

mf

Just so!

mf

Just so!

mf a tempo

mf

Mrs LUKYN.

Gos-sips all are mis-chief-mak-ers, Sli-ly whis-per-ing!

p

Mrs L.

You must be as mum as Quakers, Don't re-peat a thing—

CHORUS.

mf

Yes, that's too true!

mf

Yes, that's too true!

mf

p

MRS. L.

I have al-ways ha-ted scan-dal With a scorn in-tense—

CHO.

mf

That we won't do!

mf

That we won't do!

mf *p*

MRS. L.

So what-ev-er now I han-dle Is in con-fi-dence!

CHO.

mf

Quite right, we know!

mf

Quite right, we know!

mf *p*

CHO.

mf

Just so!

mf

Just so!

mf

a tempo

Tempo I.

MUSL.

Now, what do you want to know?

p

CHO.

p

Is the la - dy here a queen? Has she got a lov - er?

cresc.

p

Is the la - dy here a queen? Has she got a lov - er?

cresc.

p

cresc.

mf *cresc.*

CHO. Tell us all that you have seen, All you can dis - cov - er!

mf *cresc.*

Tell us all that you have seen, All you can dis - cov - er!

mf *cresc.*

f

CHO. Has she rash - ly run a - way From a hus - band jea - lous?

f

Has she rash - ly run a - way From a hus - band jea - lous?

f

CHO. Is she sin - gle, can you say? Tell us, on - ly tell

Is she sin - gle, can you say? Tell us, on - ly tell

CHO.

us, Tell us, tell us all the news, Tell us, tell us all the

us, Tell us, tell us all the news, Tell us, tell us all the

CHO.

news, Oh! tell us all the news,

news, Oh! tell us all the news,

CHO.

all the news!

all the news!

No. 1a

ENTRANCE OF QUAKERS and DOUBLE CHORUS.

"QUAKERS MEETING."

Words by
ADRIAN ROSS.

Chorus of Quakers.

Piano.

Moderato e Solenne.

Moderato e Solenne.

mf

rit.

a tempo

CHORUS OF QUAKERS.

QUA.

mf

While our worth - y vil - lage neigh - bours Gos - sip, or re - sume their la - bours,

mf

While our worth - y vil - lage neigh - bours Gos - sip, or re - sume their la - bours,

QUA. From the bu - sy world re - treat - ing, We will hold our Qua - kers' meet - ing!

From the bu - sy world re - treat - ing, We will hold our Qua - kers' meet - ing!

QUA. With our friends and our re - la - tions Sit in si - lent med - i - ta - tions,

With our friends and our re - la - tions Sit in si - lent med - i - ta - tions,

QUA. Not a sin - gle word re-peat - ing— So we hold our Qua - kers' meet - ing!

Not a sin - gle word re-peat - ing— So we hold our Qua - kers' meet - ing!

mf

Allegro con brio.

VILLAGERS (Sopranos & Contraltos)

Why are you look-ing so glum and blue,

Allegro con brio.

mf

VIL.

Sol - o-mon, Sol - o-mon Grun - dy? We have a bud-get of news for you,

VIL.

Sol - o - mon, Sol - o - mon Grun - dy!

VILLAGERS. (Tenors & Basses.)

There have been such go - ings

VIL.

on at the inn, Real - ly we hard - ly know where to be - gin,

VIL.

Stay for a chat, for it is - n't a sin, Sol - o - mon, Sol - o - mon Grun - dy!

VILLAGERS (S & C.)

VIL.

f

Ah! Why should you stick in your hall all day,

f

Ah! Why should you stick in your hall all day,

f

VIL.

Sol - o-mon, Sol - o-mon Grun - dy? Pass-ing the time in a

Sol - o-mon, Sol - o-mon Grun - dy? Pass-ing the time in a

VIL.

fool - ish way, No-thing to drink nor a word to say!

fool - ish way, No-thing to drink nor a word to say!

VIL.

Sol - o - mon, Sol - o - mon Grun - dy!

Could - n't you leave it till

VIL.

Stay and be wise, O - pen your eyes,

Sun - day? Stay and be wise, O - pen your eyes,

VIL.

Sol - o - mon, Sol - o - mon Grun - - dy!

Sol - o - mon, Sol - o - mon Grun - - dy!

CHORUS OF QUAKERS.

QUA. *mf*

Nay, friends, nay, Nay, friends, nay!

mf

Nay, friends, nay, Nay, friends, nay!

mf

QUA.

We can - not stay!

We can - not stay!

cres - cen - do

VIL. *f*

Don't be mum as a - ny mouse, When the cat is at her,

f

Don't be mum as a - ny mouse, When the cat is at her,

QUA. *f*

Though your gos - sip and your chat - ter

f

Though your gos - sip and your chat - ter

f

VIL. Leave your stuf - fy meet - ing house, That 'll nev - er mat - ter,

Leave your stuf - fy meet - ing house, That 'll nev - er mat - ter,

QUA. May not be a sin - ful mat - ter,

May not be a sin - ful mat - ter,

VIL. We've a lot of news to tell That 'll take some beat - ing;

We've a lot of news to tell That 'll take some beat - ing;

QUA. World - ly plea - sures are but fleet - ing,

World - ly plea - sures are but fleet - ing,

VIL.

So to day - you might as well Drop your Qua - kers' meet - ing!

So to day - you might as well Drop your Qua - kers' meet - ing!

QUA.

We pre - fer a Qua - kers' meet - ing!

We pre - fer a Qua - kers' meet - ing!

VIL.

Have a talk and take a glass, That 'll be en - joy - ment;

Have a talk and take a glass, That 'll be en - joy - ment;

QUA.

We will wish you all en - joy - ment

We will wish you all en - joy - ment

VIL.

If you want the time to pass That's the right em - ploy - ment!

If you want the time to pass That's the right em - ploy - ment!

QUA.

In your pro - fit - less em - ploy - ment,

In your pro - fit - less em - ploy - ment,

VIL.

Stay a bit and you will hear Some - thing worth re - peat - ing,

Stay a bit and you will hear Some - thing worth re - peat - ing,

QUA.

And with - draw with friend - ly greet - ing,

And with - draw with friend - ly greet - ing,

VIL.

Then we'll leave you, nev - er fear, To your Qua - kers' meet -

Then we'll leave you, nev - er fear, To your Qua - kers' meet -

QUA.

To our qui - et Qua - kers' meet -

To our qui - et Qua - kers' meet -

VIL.

- ing! We will leave you, nev - er fear,

- ing! We will leave you, nev - er fear,

QUA.

- ing, Our qui - et meet - - ing, Our

- ing, Our qui - et meet - - ing, Our

Ped. *

VIL.

To your meet - - ing.

To your meet - - ing.

QUA.

qui - et meet - ing, Our meet - - ing.

qui - et meet - ing, Our meet - - ing.

VIL.

QUA.

No. 2.

SONG.–(Mathilde.)

"O, TIME, TIME!"

Words by
PERCY GREENBANK.

Allegretto.

Mathilde.

Piano.

mf *p*

When a

MATH. maid - en, all a - glow with ex - pec - ta - tion, Waits and

MATH. watch - es for her lov - er to ap - pear, In her

MATH. fan - ci - ful and fond im - a - gi - na - tion Ev - 'ry

MATH.

rit. *a tempo*

mo - ment seems a year. All im - pa - tient, from the break of day till

rit. *a tempo*

MATH.

poco rall. *a tempo*

sun - down, She keeps wish-ing that the hours were not so long; For it

poco rall. *a tempo*

MATH.

rall.

seems to her that ev -'ry watch has run down, And that all the clocks are

rall.

REFRAIN.

Tempo di Valse moderato.

MATH.

wrong. O, Time, Time! You are real - ly

p

MATH.

most un - kind! Why is it you're in - clined To

MATH.

rit. *a tempo*

lag so far be - hind? You may go Slow,

rit. *a tempo*

MATH.

f

When we meet, my love and I, But till then I want the

mf

Ped. * Ped. *

MATH.

dim. *rall.*

time, I want the time to fly.

dim. *rall.* *mf*

Ped. * Ped. *

Tempo I.

MATH.

To and fro that anx-ious maid-en ev - er

p

MATH.

pa - ces,— She can turn her thoughts to no-thing else but this—— How she's

MATH.

yearn-ing for her lov-er's fond em - bra - ces!— How she's long - ing for his

rit.

rit.

MATH.

kiss!—— Ev-'ry sound will set her heart a-beat-ing mad - ly,— As she

a tempo

a tempo

MATH.

poco rit. *a tempo*

lis-tens for his foot-step at the gate. Then she hears the vil-lage chime, and murmurs

poco rit. *a tempo*

MATH.

rall. *REFRAIN.*

Tempo di Valse moderato.

sad-ly, "There's an-oth-er hour to wait!" O, Time,

rall. *p*

MATH.

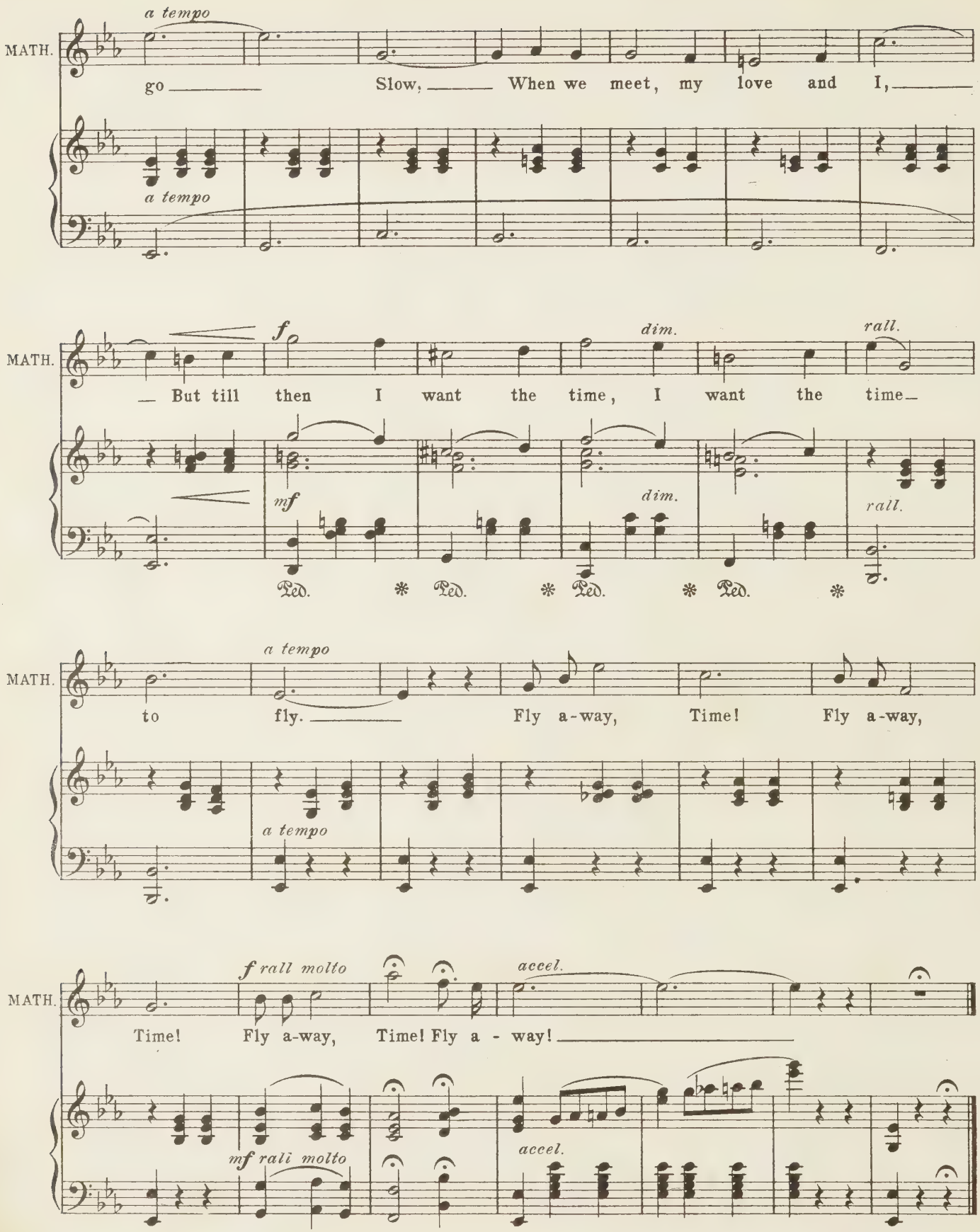
Time! You are real-ly most un-kind! Why is it

MATH.

rit.

you're in-clined To lag so far be-hind? You may

rit.


MATH.
a tempo
go Slow, When we meet, my love and I,
a tempo
MATH.
f
dim.
rall.
But till then I want the time, I want the time
mf
dim.
rall.
Ped. * Ped. * Ped. * Ped. *
MATH.
a tempo
to fly. Fly a-way, Time! Fly a-way,
a tempo
MATH.
f rall molto
accel.
Time! Fly a-way, Time! Fly a - way!
mf rall molto
accel.

No 3.

DUET–(Mathilde and Charteris.)

"WONDERFUL."

Words by
ADRIAN ROSS.

Allegro con spirito.

Charteris.

Piano.

mf Oh, my beau-ti-ful bride,

sf *p*

CHA.

I have flown to your side, None could stay me or de - lay me– No-bo-dy tried!

MATHILDE.

mf Oh, my darling, my dear, So at last you are here! Ev - 'ry sec - ond I have

MAT. reck - oned Long as a year! Now the wed - ding bells may chime As soon as they can,

CHA. Now the wed - ding bells may chime As soon as they can,

MAT. For the train came in on time, According to plan. Oh, it nev-er can hap-pen a -

CHA. For the train came in on time, According to plan. Oh, it

MAT. - gain! That was quite the most won - der - ful

CHA. nev - er can hap - pen a - gain! That was

MAT. train, Since the won - der - ful, won - der - ful world be -

CHA. quite the most won - der - ful train, Since the won - - - - der - ful

MAT. *rit.* -gan, the world be - gan! *a tempo*

CHA. *rit.* world, the world be - gan! *a tempo*

rit. *a tempo*

CHA. *mf* I have come for my Prin-

f *p*

CHA. -cess By the Ca - lais boat ex - press.

MAT.

CHA.

f

That is sim - ply

As it thun-dered on up - roar - i - ous

mf

MAT.

glo - ri - ous!

CHA.

mf

Like a nec - tar draught to me

MAT.

CHA.

Was the cup of Do - ver tea, And the food was rap - ture

MAT. *f* That is quite in - cre - di - ble

CHA. e - di - ble!

mf

CHA. *mf* There was not a mo-ment's loss When I got to Char - ing

CHA. Cross. For the por - ters all were du - ti - ful

MAT. *f* Oh, they must be beau - ti - ful!

CHA. *mf* And the wax is red and

mf *p*

MAT.

CHA.

warm On the spe - cial li - cense form,

MAT.

f

Oh, it's all so won-der-ful!

CHA.

And our names are written un-der full!

mf

MAT.

f

Won-der-ful! Won-der-ful! Won - der - ful!

CHA.

f

Won-der-ful! Won-der-ful! Won - der - ful!

dim.

CHA.

mf

Now the sky is ser - ene, None can now in - ter - vene,

CHA.

None can sev - er us for ev - er, Beau - ti - ful queen!

MATHILDE.

mf

I'll be mar - ried to you In a min - ute or two.

MAT.

It is daz - ing and a - maz - ing, Can it be true?

MAT. *f*

Let the cur - ate robe in white As soon as he can,

CHA. *f*

Let the cur - ate robe in white As soon as he can,

mf

MAT.

And in ho - ly wed - lock plight The wo - man and man!

CHA.

And in ho - ly wed - lock plight The wo - man and man!

MAT.

Oh, you give me a kiss and a ring,

CHA.

Oh, I give you a kiss and a ring,

MAT. That is quite the most won - der - ful thing, Since the

CHA. That is quite the most won - der - ful thing, Since the

MAT. won - der - ful, won - der - ful world be - gan, the

rit.

CHA. won - - - - der - ful world, the

rit.

MAT. world be - gan!

a tempo

CHA. world be - gan!

a tempo

a tempo

ff

No. 4. QUARTET.– (Mathilde, Phœbe, Charteris and Tony.)

"A RUNAWAY MATCH!"

Words by
ADRIAN ROSS.

Allegro vivace.

Piano.

f

MATHILDE. 1. If
PHŒBE. 2. Then

MATH.
PHŒ.

this was two hun - dred years a - go, In days of pow - der and
I'd be your faith - ful la - dy's - maid, A bun - dle of gowns I'd

p

MATH.
PHŒ.

patch, We two would have fal - len in love, I know, And
snatch, In - clud - ing a hoop and a white bro - cade, To

PHŒBE, CHARTERIS & TONY.

MATH.
PHŒ.

struck up a run - a - way match! A run - a - way, run - a - way
wear at the run - a - way match! The run - a - way, run - a - way

PHŒ.
CHAR.
TONY.

match! (CHAR:) I'd call for you at a pos - tern door Dis -
match! (TONY.) I'd drive the coach ov - er ruts and rocks In a

- creet - ly left on the latch, Then Gret - na Green in a
wig that's known as a scratch, I'd look ve - ry strik - ing

coach and four, And ho! for a run - a - way
on the box In the light of a run - a - way

MATH.

A run - a - way, run - a - way match!

A run - a - way, run - a - way match!

PHŒ.

A run - a - way, run - a - way match!

A run - a - way, run - a - way match!

CHAR.

match!

2nd time.

TONY.

A run - a - way, run - a - way match!

match! A run - a - way, run - a - way match!

f

MATH.

A

A

PHŒ.

A

A

CHAR.

A

A

TONY.

A

A

MATH.

run - a - way, run - a - way match for us, Of the good old gal - lop - ing
run - a - way, run - a - way match of old, When the hor - ses trem - ble and

PHŒ.

run - a - way, run - a - way match for us, Of the good old gal - lop - ing
run - a - way, run - a - way match of old, When the hor - ses trem - ble and

CHAR.

run - a - way, run - a - way match for us, Of the good old gal - lop - ing
run - a - way, run - a - way match of old, When the hor - ses trem - ble and

TONY.

run - a - way, run - a - way match for us, Of the good old gal - lop - ing
run - a - way, run - a - way match of old, When the hor - ses trem - ble and

MATH.

kind, When a guar - dian arm'd with a blun - der - buss Is
pant; And we're al - ways told that the coach - man bold Must

PHŒ.

kind, When a guar - dian arm'd with a blun - der - buss Is
pant; And we're al - ways told that the coach - man bold Must

CHAR.

kind, When a guar - dian arm'd with a blun - der - buss Is
pant; And we're al - ways told that the coach - man bold Must

TONY.

kind, When a guar - dian arm'd with a blun - der - buss Is
pant; And we're al - ways told that the coach - man bold Must

MATH.

fol - low - ing close be - hind! And all in a fu - ry and
mar - ry the con - fi - dante! One wed-ding-'ll make ma - ny

PHOE.

fol - low - ing close be - hind! And all in a fu - ry and
mar - ry the con - fi - dante! One wed-ding-'ll make ma - ny

CHAR.

fol - low - ing close be - hind! And all in a fu - ry and
mar - ry the con - fi - dante! One wed-ding-'ll make ma - ny

TONY.

fol - low - ing close be - hind! And all in a fu - ry and
mar - ry the con - fi - dante! One wed-ding-'ll make ma - ny

MATH.

fume and fuss The pair he's try - ing to catch, By
more, we're told, And all be wed in a batch, If

PHOE.

fume and fuss The pair he's try - ing to catch, By
more, we're told, And all be wed in a batch, If

CHAR.

fume and fuss The pair he's try - ing to catch, By
more, we're told, And all be wed in a batch, If

TONY.

fume and fuss The pair he's try - ing to catch, By
more, we're told, And all be wed in a batch, If

MATH.
fir - ing his gun a - way Af - ter the run - a - way,
law had - n't done a - way Now with the run - a - way,

PHŒ.
fir - ing his gun. a - way Af - ter the run - a - way,
law had - n't done a - way Now with the run - a - way,

CHAR.
fir - ing his gun a - way Af - ter the run - a - way,
law had - n't done a - way Now with the run - a - way,

TONY.
fir - ing his gun a - way Af - ter the run - a - way,
law had - n't done a - way Now with the run - a - way,

MATH.
Run - a - way, run - a - way match! match!
Run - a way, run - a - way match! match!

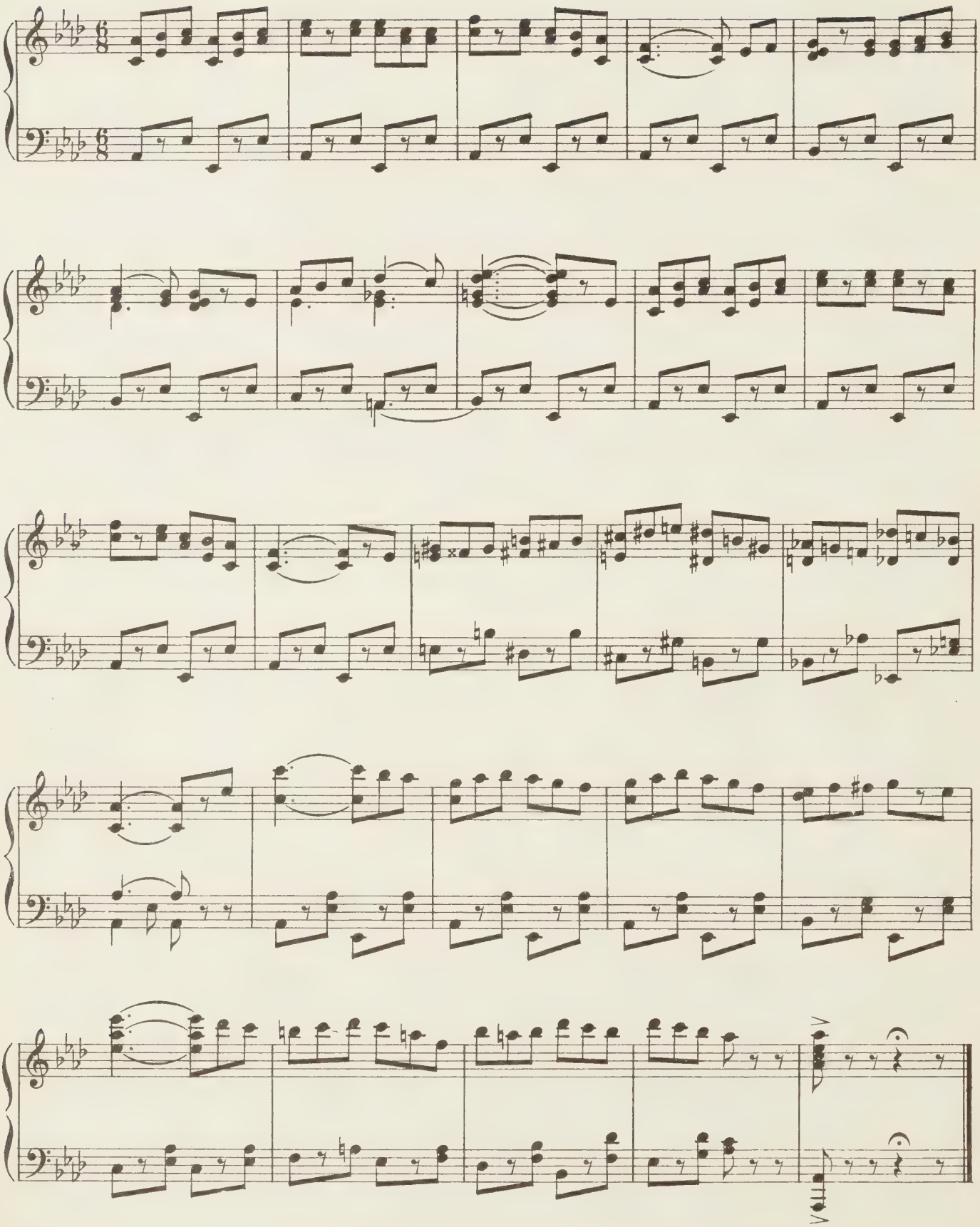
PHŒ.
Run - a - way, run - a - way match! match!
Run - a - way, run - a - way match! match!

CHAR.
Run - a - way, run - a - way match! match!
Run - a - way, run - a - way match! match!

TONY.
Run - a - way, run - a - way match! match!
Run - a - way, run - a - way match! match!

f *f*

DANCE.

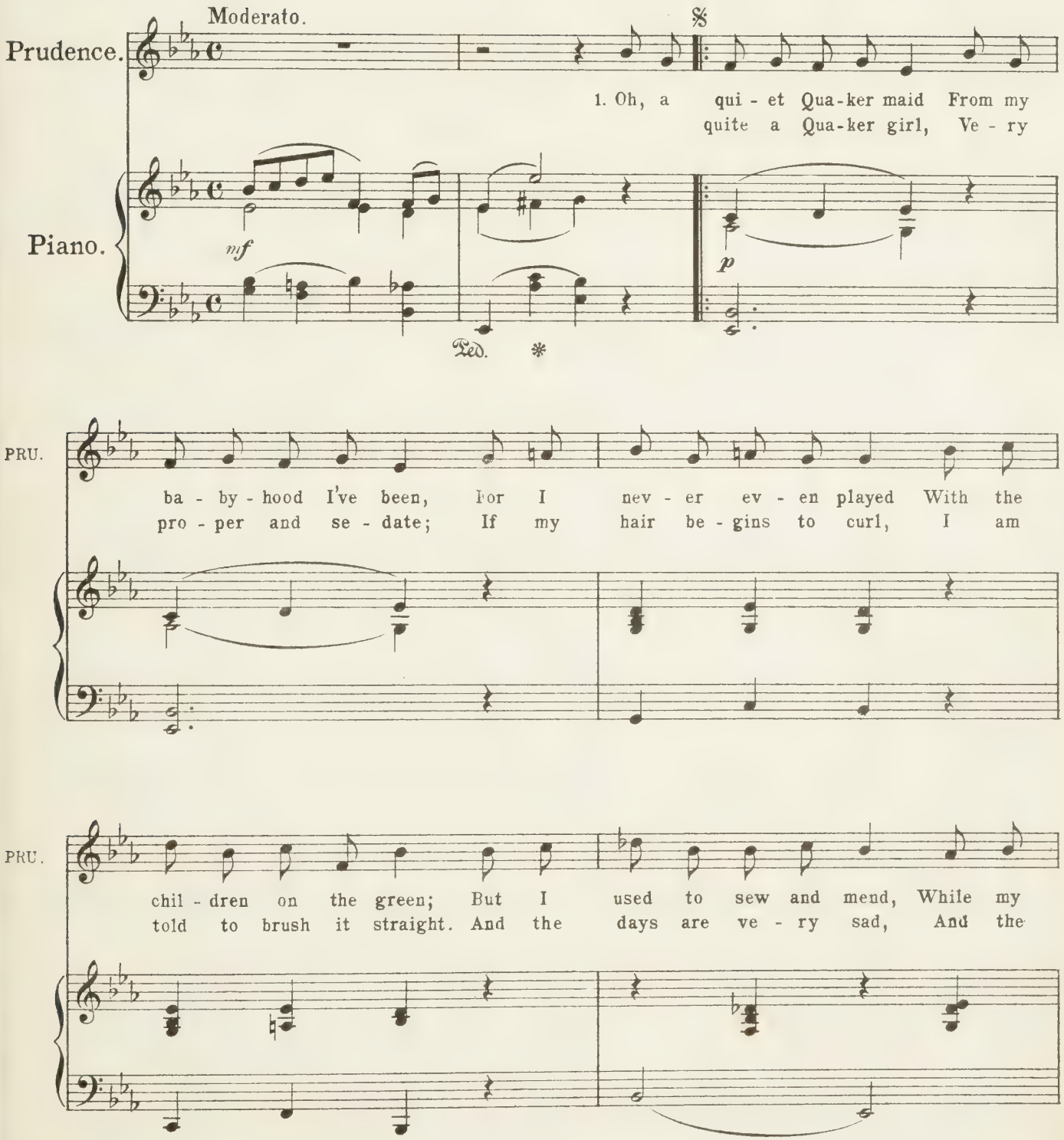


No. 5.

SONG.–(Prudence.)

"A QUAKER GIRL."

Words by
ADRIAN ROSS.



PRU.

aunt was sit - ting near, Till a lit - tle Qua - ker friend Came and
world is ve - ry grey, For there's not a Qua - ker lad Who will

rit. REFRAIN.

PRU.

whispered in my ear:— "Thee loves me, and me loves thee—"
come to me and say:— "Thee loves me, and I love thee—"

rit.

PRU.

Oh, he was a young mischief - ma - ker! Two lit - tle sweet-hearts
None to woo a maid - en and take her; No - bo - dy seems to

PRU.

we used to be— He was such a dear lit - tle Qua - ker!
care a - bout me— Life is ve - ry dull for a Qua - ker!

PRU.

2. Now I'm
3. But al - though the Qua-ker men Do not

mf *p*

Ped. *

PRU.

know the way to woo, I have fan - cied now and then There are

PRU.

o - ther men who do! If I meet with one of these, Then it

PRU.

rit.

might be ve - ry nice When we walked beneath the trees, And he told me once or twice—

rit.

REFRAIN.

PRU.

"Thee loves me, and I love thee"

PRU.

Love's the on - ly true mar-riage - ma - ker; Some - bo - dy's wife one

PRU.

day I will be— But *not* the lit - tle wife of a

PRU.

Qua - ker!

mf

No. 6. DUET.– (Prudence and Tony.)

"A BAD BOY AND A GOOD GIRL."

Words by
PERCY GREENBANK.

Allegretto.

Prudence.

Tony.

Piano.

1. When a
2. If the

PRU.

Well, the
He must

TONY.

bad, bad boy like me Meets a good, good girl like you,
good, good girl sits down, What's the bad, bad boy to do?

PRU.

good lit-tle maid Is a bit a-fraid, And won-ders what on earth to do.
sit o-ver there For the good girl's chair Was sure-ly ne-ver meant for two.

TONY.

If the
If the

PRU.

Well, it
Well, she

TONY.

bad, bad boy should speak, Will the good, good girl re - ply?
bad, bad boy comes close, Will the good, good girl be vexed?

PRU.

ra - ther de-pends If the good girl's friends Are an - y - where at all close by.
might run a - way, Or, she might just stay And see what's going to hap - pen next.

TONY.

REFRAIN.

PRU.

rit. *a tempo*

Such a good, good girl! Oh, they
What a good, good girl! Oh, they

TONY.

rit. *a tempo*

Such a bad, bad boy! Oh, they
What a bad, bad boy! Oh, they

rit. *p* *a tempo*

PRU.

do make a cu - rious pair. Though the good girl may Turn her

do make a cu - rious pair. If the good girl's wise, She will

TONY.

do make a cu - rious pair.

do make a cu - rious pair.

PRU.

head a - way, Still she knows that the bad boy's there.

shut both eyes When the bad boy be - gins to stare.

TONY.

If the

May the

PRU.

Well, I

Oh, I

TONY.

bad boy walks By her side and talks, Will she snub him as a maid - en should?

bad boy, please, Give her hand one squeeze, For he'd like to if he on - ly could.

PRU.

rit. *a tempo*

think thee's a lad Who is not so ve - ry bad, And I'm not a bit too
fear thee's a lad Who is ve - ry, ve - ry bad— Now real - ly thee must be

rit. *a tempo*

PRU.

1. 2.

good! ___ good! ___

DANCE.

mf *mf* *a tempo*

rit. *a tempo*

No 7.

CONCERTED NUMBER.

(Mathilde, Prudence, Mme. Blum, Charteris, Tony and Chorus.)

"TIP-TOE."

Words by
ADRIAN ROSS.

Tempo di Valse.

Piano.

p

MATHILDE.

p

Tip - toe!

p a tempo

MATH.

Tip - toe! Qui - et - ly to church we go;

MATH.

Speak low! Speak low! Don't let an - y - one

MATH.

know! Tip - toe! Tip - toe!

CHARTERIS.

p

Tip - toe! Tip - toe!

MATH.

Step as light as fall - ing snow, Just so,

CHAR.

Step as light as fall - ing snow, Just so,

MATH. stealth-y and slow, On tip, tip - toe!

CHAR. stealth-y and slow, On tip, tip - toe!

MATH. We're in breath-less ex - pec - ta - tion, Rea - dy for our

p

MATH. ce - le - bra - tion That is now to crown our dar - ing

MATH. plans, our dar - ing plans But I'm all in

MATH.

trep - i - da - tion, Lest some pry-ing male re - la - tion

MATH.

Should, as you would say, for - bid the banns!

CHORUS with PRINCIPALS.

p

Tip - toe, Tip - toe, Qui - et - ly to

p

Tip - toe, Tip - toe, Qui - et - ly to

p

CHO

church we go! Speak low! Speak low!

church we go! Speak low! Speak low!

CHO.

Don't let an - y - one know! Tip - toe,

Don't let an - y - one know! Tip - toe,

CHO.

Tip - toe, Like a noise - less sha - dow - show,

Tip - toe, Like a noise - less sha - dow - show,

CHO.

Just so, si - lent and slow, On tip, tip -

Just so, si - lent and slow, On tip, tip -

CHO.

-toe!

-toe!

f

PRUDENCE.

Though they laugh Light and mer - ri - ly, I am half

p

PRUD.

Fright - ened, ve - ri - ly, And, in fact, Faint with a - larm!

TONY.

Let me of - fer my arm!

PRUDENCE.

Our se - date

PRUD.

Friends' So - ci - e - ty Re - pro - bate As im - pi - e - ty

PRUD.

Such an act! So if they see— Thee re - fer them to

TONY.

TONY.

me! Don't you let a - ny one know,

MATHILDE.

CHO.

p

Tip-toe! Tip-toe! Tip-toe! Tip-toe!

p

Tip-toe! Tip-toe! Tip-toe! Tip-toe!

MATH.

rit.

Don't you let a - ny one know! ah!

CHO.

rit.

p

Tip - toe! Tip - toe!

p

Tip - toe! Tip - toe!

rit.

TUTTI.

p a tempo

Tip - toe! Tip - toe! Qui - et - ly to

p a tempo

Tip - toe! Tip - toe! Qui - et - ly to

p a tempo

church we go, Speak low, speak low

church we go, Speak low, speak low

CHO.

Don't let a - ny - one know! Tip - toe!

Don't let a - ny - one know! Tip - toe!

CHO.

Tip - toe! Trip - ping two and two in row—

Tip - toe! Trip - ping two and two in row—

CHO.

Just so, wa - ry and slow, On tip, tip - -

Just so, wa - ry and slow, On tip tip - -

MATH.

-toe!

CHO

-toe! Tip - toe! Tip - toe! To church we will go! Tip - toe! Tip - toe! To

-toe! Tip - toe! Tip - toe! To church we will go! Tip - toe! Tip - toe! To

MATH.

To church we'll go.

CHO

church we will go, To church we'll go,

church we will go, To church we'll go,

CHO.

f *p*

We will go, Tip - toe!

f *p*

We will go, Tip - toe!

f *p*

p

No. 8.

SONG.-(Jeremiah) and CHORUS.

"JUST AS FATHER USED TO DO."

Words by
PERCY GREENBANK.

Moderato.

Piano.

JEREMIAH.

1. I re-mem-ber clear - ly, Ev - er since a lad, Mo - ther gave me good ad-vice,
2. When mam-ma went walk - ing Down the vill - age street, She would nev - er look at men

JER.

Fa - ther gave me bad. Mo - ther was a Qua - ker, Fa - ther was a rip,
Whom she chanc'd to meet. Poor old fa-ther's con - duct Some may crit - i - cize, But

JER.

Mo - ther kept my feet from stray - ing, Fa - ther made 'em slip. Oh!
what a con - nois - seur of an - kles! What a judge of eyes! Oh!

REFRAIN.

JER.

an - y - bo - dy will ad - mit My par - ents were so op - po - site, And
an - y - bo - dy will ad - mit My par - ents were so op - po - site, And

JER.

I in - her - it some - thing from the two. I
I'm a sort of mix - ture of the two. I

JER.

re - a - lized, when quite a kid, The sort of things that mo - ther did Were
fol - low mo - ther right e - nough, Un - til I meet a bit of fluff, Then

JER.

not the things that fa - ther used to do. Oh!
I be - have as fa - ther used to do. Oh!

CHORUS.

tr

mf

CHO.

an - y - bo - dy will ad - mit His par - ents were so op - po-site, And
an - y - bo - dy will ad - mit His par - ents were so op - po-site And

CHO.

JEREMIAH.

he in-her - its some - thing from the two. Mam -
he's a sort of mix - ture of the two. You

JER.

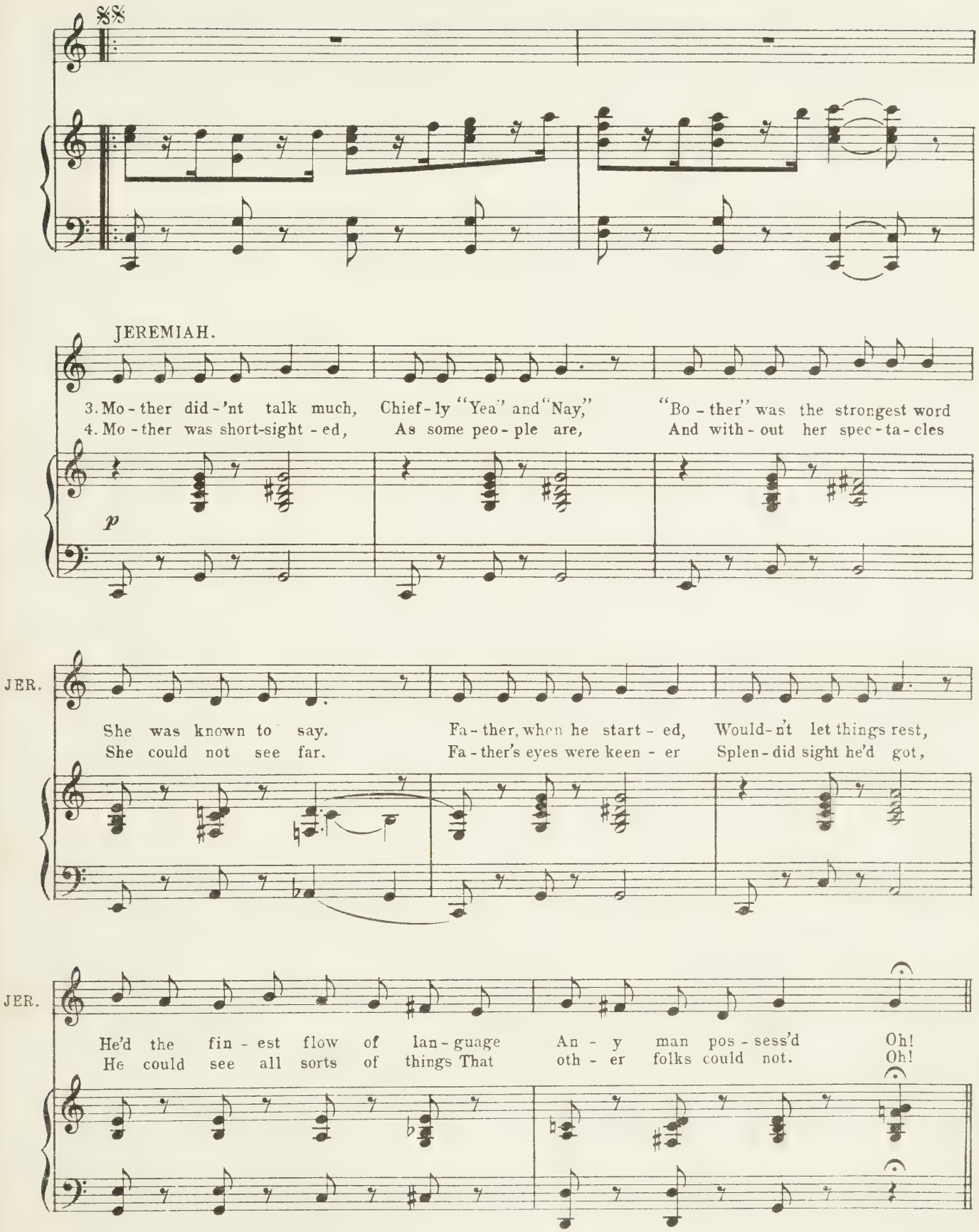
- ma a-dored her dar - ling so, She nev - er smacked me hard, you know, Well,
nev - er heard dear mo - ther cry "Oh chase me!" to the pas - sers by, But

JER.

not so hard as fa - ther used to do.
that's what fa - ther of - ten used to do.

tr

f


JEREMIAH.
3. Mo - ther did - 'nt talk much, Chief - ly "Yea" and "Nay," "Bo - ther" was the strongest word
4. Mo - ther was short-sight - ed, As some peo - ple are, And with - out her spec - ta - cles
p
JER.
She was known to say. Fa - ther, when he start - ed, Would - n't let things rest,
She could not see far. Fa - ther's eyes were keen - er Splen - did sight he'd got,
JER.
He'd the fin - est flow of lan - guage An - y man pos - sess'd Oh!
He could see all sorts of things That oth - er folks could not. Oh!

REFRAIN.

JER.

an - y - bo - dy will ad - mit My par - ents were so op - po - site, And
an - y - bo - dy will ad - mit My par - ents were so op - po - site, Yet

JER.

I re - sem - ble both from day to day. If
both were just as hap - py as could be. If

JER.

mo - ther slipp'd and bruis'd her knee She sim - ply mur - mur'd, "Dear - ie me!" Which
they were walk - ing home at night And mo - ther saw *three* lamps a - light That's

JER.

CHORUS.

is - n't quite what fa - ther used to say. Oh!
half the num - ber fa - ther used to see. Oh!

mf

CHO.

an - y - bo - dy will ad-mit His par - ents were so op - po-site, And
an - y - bo - dy will ad-mit His par - ents were so op - po-site, Yet

CHO.

JEREMIAH.

he re-sem - bles both from day to day. Mam -
both were just as hap - py as could be. When

JER.

- ma my arm would gent - ly pull And stuff my ears with cot - ton wool, In
mo - ther took me to the Zoo I came a-cross a snake or two But

JER.

1. 𝄋 Last.

case I heard what fa - ther had to say! see!
not the kind that fa - ther used to

f

No. 9.

FINALE-ACT I.

Words by
ADRIAN ROSS.

Allegro moderato.

Chorus.

Allegro moderato.

Piano.

f

CHO.

mf

It's the wedding-day Of the hap-py pair; Why they ran a-way Is-n't

mf

It's the wedding-day Of the hap-py pair; Why they ran a-way Is-n't

mf

CHO.

our af-fair. Wish them now they're wed Hap-pi-ness and wealth,

our af-fair. Wish them now they're wed Hap-pi-ness and wealth,

CHO.

As they've kind - ly said We may drink their health!

As they've kind - ly said We may drink their health!

MATHILDE.

It's our wed-ding-day, We're a hap-py pair; Feast-ing let us stay In the

p

MATH.

o - pen air, Where the branch-es old In a roof combine, And the

MATH.

rall.

sun, the sun is gold In the gold-en wine! the gold - en

rall.

MATH. *a tempo*

wine!

mf a tempo

Allegro vivace.

CHARTERIS.

Come to the feast, Be mer - ry while we may;

f *p*

CHAR.

This hour at least, We cast our fears a - way! For - tune is fair, So

CHAR.

let us laugh at care, At our wed - ding break - fast in the o - pen air!

CHAR.

At our wed - ding break - fast in the o - pen air!

cres - cen - do

CHORUS.

f

Here's to your feast! We'll join you if we may, One glass at

f

Here's to your feast! We'll join you if we may, One glass at

f

CHO.

least In hon - our of the day! Oh, this is rare, And

least In hon - our of the day! Oh, this is rare, And

CHO.

we can do our share, At a wed-ding break-fast in the o-pen air,

we can do our share, At a wed-ding break-fast in the o-pen air,

CHO.

At a wed-ding break-fast in the o-pen air!

At a wed-ding break-fast in the o-pen air!

f

Allegro moderato.

CHARTERIS.

A

f

CHAR. toast to my la - dy wife, For she is of high de - gree; But

p

CHAR. she has giv-en her heart and life For love a - lone to me! A

a tempo

a tempo

CHAR. health to the bride!

f

CHORUS. A health to the bride!

f

A health to the bride!

f

Più vivo.

Dialogue.

p

Moderato.

PRUDENCE.

I'm a Quak - er's daugh - ter, So I drink the toast in

p

PRU.

wa - ter!

CHO.

f

In wa - ter! She drinks the toast in wa - ter!

f

In wa - ter! She drinks the toast in wa - ter!

f

Allegro moderato.

MATHILDE.

My

f

MATH.

love is a sol - dier brave, And no - ble in ev - ry - thing, And

p

MATH.

he's as worth - y the love I gave As if— he'd been a King! A

a tempo

a tempo

MATH.

health to the bride-groom!

CHO.

f

A health to the bride - groom!

f

A health to the bride - groom!

f

Più vivo.

p

JEREMIAH.

Now do, Miss Prue! It's

p

JER.

nice, I've tried it! You try, it's dry, With ice in - side it!

Con spirito.

JER. I know you'll like it rath - er— I

p

JER. do, and so does fath - er!

CHO. We know

f

We know

f

CHO. —you'll like it rath - er— He does, and so does fath - er!

—you'll like it rath - er— He does, and so does fath - er!

PRUDENCE.

Thy wine on me is wast - ed, Such things

p

PRU.

I nev-er tast - ed!

CHO.

f

Fill up and clink your glass - es,

f

Fill up and clink your glass - es,

f

CHO.

We're not like Qua-ker lass - es. Though she will not have her share, We'll

We're not like Qua-ker lass - es. Though she will not have her share, We'll

CHO.

gai - ly toast the hap - py, hap - py pair!

gai - ly toast the hap - py, hap - py pair!

CHARTERIS.

Recit.

Now one toast more— Let's drink to Love!

CHO.

f

Let's drink to

f

Let's drink to

f

TONY.

Oh!

CHO.

Love, to Love, to Love!

Love, to Love, to Love!

Come primo.

TONY. do, Miss Prue, A glass won't hurt you! Thee knows it goes Quite

p

Con spirito.

TONY. well with vir-tue! Just one= there's no-thing in it!

p

CHO. Just one= you must be - gin it! She will drink it, we'll be bound, To

f

Just one= you must be - gin it! She will drink it, we'll be bound, To

f

CHO. Love that makes the world, the world go round!

Love that makes the world, the world go round!

Moderato.

PRUDENCE.

Thee asks me, so I'll a - gree,

p

PRU.

Though thee is a sad mis - chief - ma - ker, Talk - ing of wine and of

PRU.

love to_ me_ That is not the way of a Qua - ker! To

(She sips.)

PRU.

Love! _____ to Love! _____ to Love!

p

Allegro non troppo.

PRU. Love, though I nev - er have met you, Love, that I

p

PRU. nev - er may meet, Those who have known you and

PRU. knelt at your throne Say you are cru - el and sweet!

PRU. Some would be glad to for - get you

PRU.

You are so sad to re - call — Ah! be what you will You may

PRU.

come to me still; Love, you are lord of us all!

TUTTI.

f

Love, you're the bright - est of bub - bles Out of the gold of the

f

Love, you're the bright - est of bub - bles Out of the gold of the

mf

wine; Love, you're the gleam Of a won - der - ful dream,

wine; Love, you're the gleam Of a won - der - ful dream,

Fool - ish and sweet and di - vine! Yet, though the

Fool - ish and sweet and di - vine! Yet, though the

most of our trou - bles Come when we an - swer your

most of our trou - bles Come when we an - swer your

call, Oh! all of us bow, As we drink to you now-

call, Oh! all of us bow, As we drink to you now-

Love, you are lord of us all, Love, you are lord of us

Love, you are lord of us all, Love, you are lord of us

f

cresc.

f

all, Love, you are lord of us all,

all, Love, you are lord of us all,

Love, you are lord, Love, you are lord of us all, of us

Love, you are lord, Love, you are lord of us all, of us

Ped. * Ped. * Ped. *

Allegro con fuoco.

all!

all!

Allegro con fuoco.

f

ff

NATHANIEL, RACHEL & QUAKERS.

f

What is thee do-ing here?

f

What is thee do-ing here?

mf

f

JEREMIAH.

No, she won't, ne-ver fear!

QUA.

Come with us, for we com-mand it!

Come with us, for we com-mand it!

mf

JER.

Stop your talk,_ we will not stand it!

f *mf*

QUA.

f

Come a - way, reck - less maid! Do not sit___ a - mong the

f

Come a - way, reck - less maid! Do not sit___ a - mong the

f

JEREMIAH.

You need not be a - fraid,

QUA.

scof - fers!

scof - fers!

mf *f*

JER.

Take your chance of fun that of - fers!

QUA.

f

Leave them all ___ up - on the

f

Leave them all ___ up - on the

mf

f

QUA.

spot! Or we say ___ we know thee not,

spot! Or we say ___ we know thee not,

QUA.

Or we say ___ we know thee not! ___

Or we say ___ we know thee not! ___

Allegro vivace.

MADAME BLUM.

Sa - pris - ti! Let them be! Come with me To Pa - ris!

p

MATHILDE.

Come with us, Come to Pa - ris Ah! Pa -

rit. *a tempo*

cresc. *rit.* *p a tempo*

Ped. *

MATH.

- ris! That is the place to see, For love and song and

MATH.

life and light, And laugh - ter all the day and night! Ah! Pa - ris!

MATH.

Mer - ry and gay and free! The flow - er of earth, the

rit.

rit.

MATH.

mo - ther of mirth, Pa - ris! Pa - ris! Pa - ris!

a tempo

a tempo

MATHILDE & MADAME BLUM.

f

Ah! Pa - ris! That is the place to see! For

CHARTERIS.

f

Ah! Pa - ris! That is the place to see! For

WILLIAM, JERRY & CHORUS.

f

Ah! Pa - ree! That is the place to see! For

f

Ah! Pa - ree! That is the place to see! For

f

MATH. & Mme B.

love and song and life and light And laugh - ter all the day and night!

CHAR.

love and song and life and light And laugh - ter all the day and night!

CHO.

all the day it's quite a sight, And then there's twice the fun at night!

all the day it's quite a sight, And then there's twice the fun at night!

MATH. & Mme B.

Ah! Pa - ris! Mer - ry and gay and free! The

CHAR.

Ah! Pa - ris! Mer - ry and gay and free! The

CHO.

Ah! Pa - ree! That's where I'd like to be, I'd

Ah! Pa - ree! That's where I'd like to be, I'd

MATH. & Mlle B.

rit.

flow - er of earth, the mo - ther of mirth, Pa - ris! Pa - ris! Pa - ris!

CHAR.

rit.

flow - er of earth, the mo - ther of mirth, Pa - ris! Pa - ris! Pa - ris!

CHO.

rit.

give all the earth, To get such a berth— Pa - ree! Pa - ree! Pa - ree!

rit.

give all the earth, To get such a berth— Pa - ree! Pa - ree! Pa - ree!

rit.

ff

Ped.

*

Moderato.

p

Andante.

CHORUS OF QUAKERS.

p

Thee has chos - en, it's the end; Thee is now no more a Friend!

p

Thee has chos - en, it's the end; Thee is now no more a Friend!

Andante.

p

QUA.

Go with those that laugh and play Till they lead thy feet a - stray!

Go with those that laugh and play Till they lead thy feet a - stray!

QUA.

cresc.

Thee may laugh and jest and scoff That to - day we cast thee off;

cresc.

Thee may laugh and jest and scoff That to - day we cast thee off;

cresc.

QUA.

f *dim.* *rit.*

Thee will see the end and know, Find - ing no re - pen - tance— Go!

f *dim.*

Thee will see the end and know, Find - ing no re - pen - tance— Go!

f *dim.* *rit.*

MATHILDE.

Come, my dear, It is - n't worth a

QUA.

p

Thee has chos - en, it's the end; Thee is now no

p

Thee has chos - en, it's the end; Thee is now no

CHORUS OF VILLAGERS.

p

She has chos - en, it's the end; She is now no

p

She has chos - en, it's the end; She is now no

p

Ped. * Ped. * Ped. *

MAT. tear, For if the old life's done The

QUA. more a Friend! Go with those that laugh and play, Till they

more a Friend! Go with those that laugh and play, Till they

VIL. more a Friend! But may be she'll find to - day She has

more a Friend! But may be she'll find to - day She has

Ped. * Ped. * Ped. * Ped. * Ped. *

MAT. new is be - gun So for - get; You will be

QUA. lead thy feet a - stray! Thee may laugh and jest and scoff,

lead thy feet a - stray! Thee may laugh and jest and scoff,

VIL. kind - er friends than they! Though she'd ra - ther weep than scoff,

kind - er friends than they! Though she'd ra - ther weep than scoff,

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

MAT. *cre - scen - do* *f*
hap - - py yet, There is an - o - ther world for you to

QUA. *cre - scen - do* *f*
That to - day we cast thee off; Thee will see the end and

cre - scen - do *f*
That to - day we cast thee off, Thee will see the end and

VIL. *cre - scen - do* *f*
When her peo - ple cast her off, She may find it bet - ter

cre - scen - do *f*
When her peo - ple cast her off, She may find it bet - ter

cre - scen - do *f*
Ped. * Ped. * Ped. * Ped. *

MAT. *dim.* *p*
know! Say good - bye and let them go! She shall

QUA. *dim.* *p*
know! Find - ing no re - pen - tance— Go! She must

dim. *p*
know! Find - ing no re - pen - tance— Go! She must

VIL. *dim.* *p*
so— Say good - bye and let them go! She shall

dim. *p*
so— Say good - bye and let them go! She shall

dim. *p*
Ped. * Ped. * Ped. *

MAT.

go! she shall go!

QUA.

go! she must go!

go! she must go!

VIL.

go! she shall go!

go! she shall go!

rit.

Ped. *

Allegro agitato.

MAT.

PRUDENCE.

You bid me go?

f ff p

PRU.

You bid me go? Then be it so!

f p f p

Più lento. *rall.* Allegro come I°

PRU.

What - ev - er life may give, At least, at least I'll live!

rall. *p*

PRU.

Life with the love and the laugh - ter, Sor - row and joy that you

PRU.

give, You are my choice, To re - gret, or re-

PRU.

-joice, Life that I'm go - ing to live!

Tutti (except Quakers).

CHO. *f* Love, with what - e - ver comes af - ter, Gai - ly we

f Love, with what - e - ver comes af - ter, Gai - ly we

f

CHO. an - swer your call; So do what you will, We will

an - swer your call; So do what you will, We will

CHO. fol - low you still, Love, you are lord of us all,

fol - low you still, Love, you are lord of us all,

cre - seen - do

TUTTI

f

CHO.

VIL. Love, you are lord of us all,
QUA. Go, thee is lost to us all!

f

VIL. Love, you are lord of us all,
QUA. Go, thee is lost to us all!

f

CHO.

Love, you are lord of us all,
Go, thee is lost to us all!

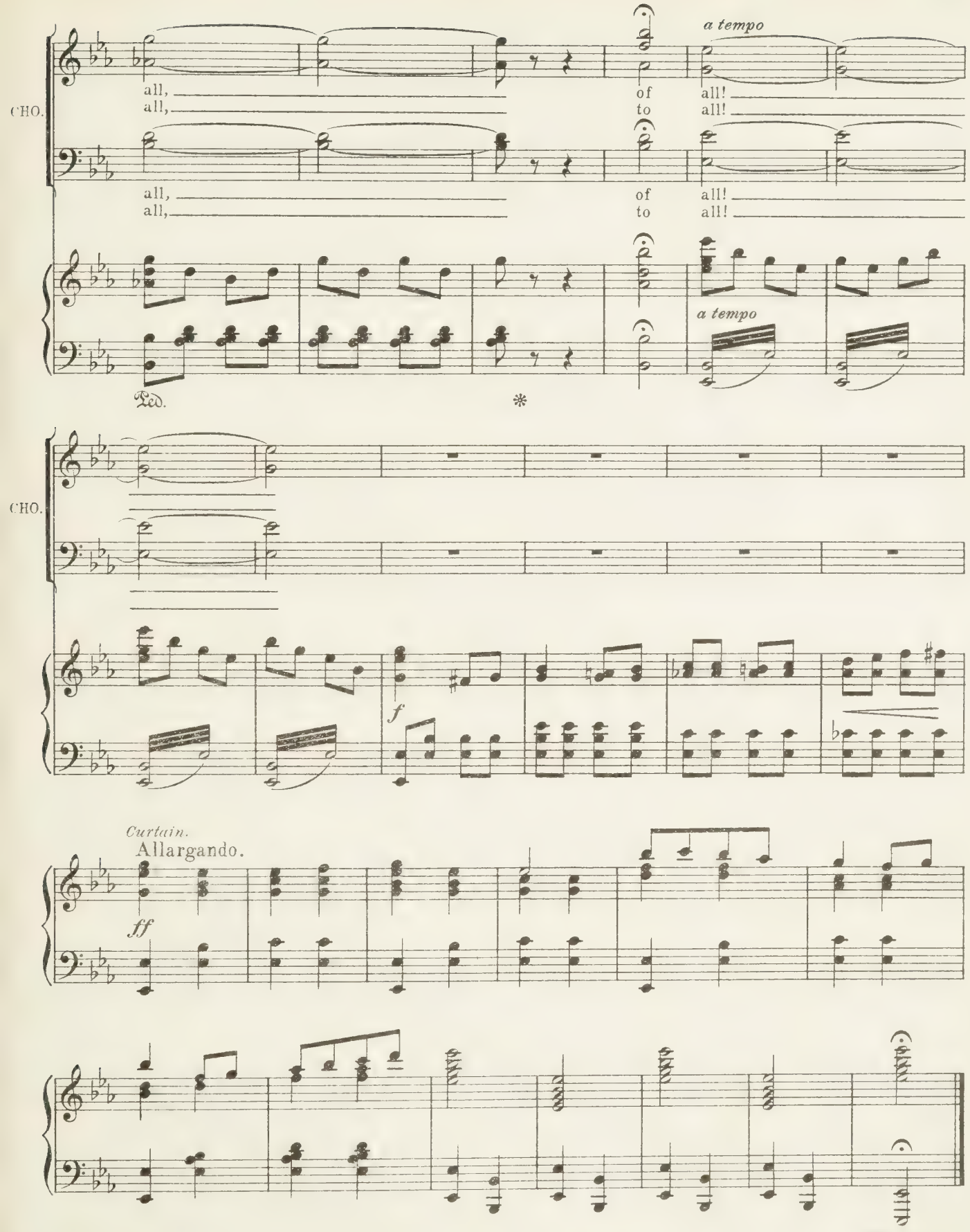
Love, you are lord of us all,
Go, thee is lost to us all!

CHO.

Love, you are lord, Love, you are lord of us
Lost to us all! Go, thee is lost to us

Love, you are lord, Love, you are lord of us
Lost to us all! Go, thee is lost to us

Ped. * Ped. *

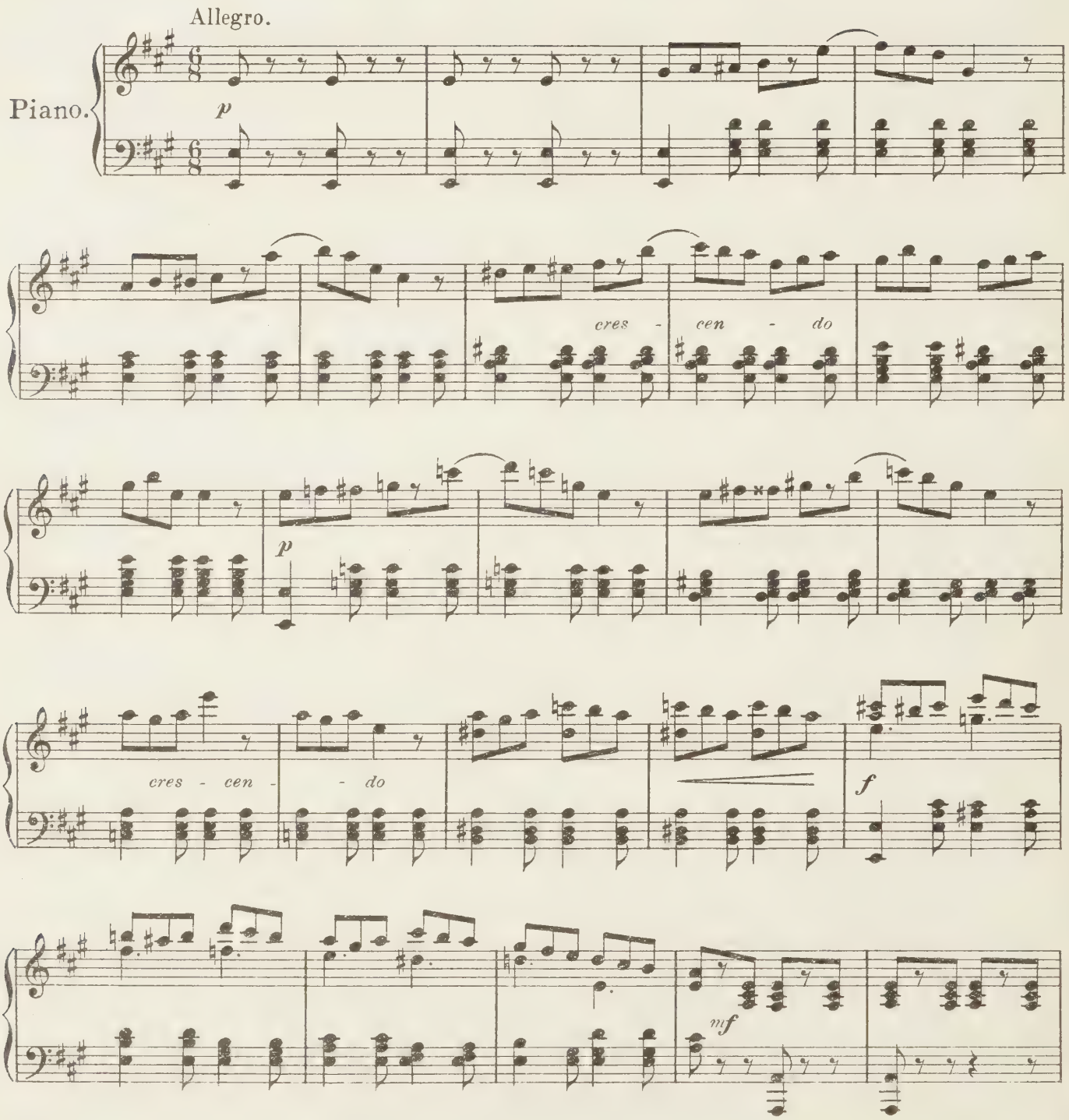

CHO.
all,
all,
of
to
a tempo
all!
all!
all,
all,
of
to
a tempo
all!
all!
Ped.
*
CHO.
f
Curtain.
Allargando.
ff

END OF ACT I.

Act II.

No. 10. OPENING CHORUS.

Words by
PERCY GREENBANK.



CHORUS OF MILLINERS.

SOPRANOS & CONTRALTOS

mf

In this a - bode Of Mad-ame La Mode Ev-'ry-thing's bus-tle and

flur - ry and fuss; Ear - ly and late Our cus - tom - ers wait,

Giv - ing no end of com - mis - sions to us. And, if you'd try To

as - cer - tain why We are en - joy - ing so great a suc - cess,

Well, let us add, So - ci - e - ty's mad On a cu - ri - ous fad In their

SOP. CON. SOP.

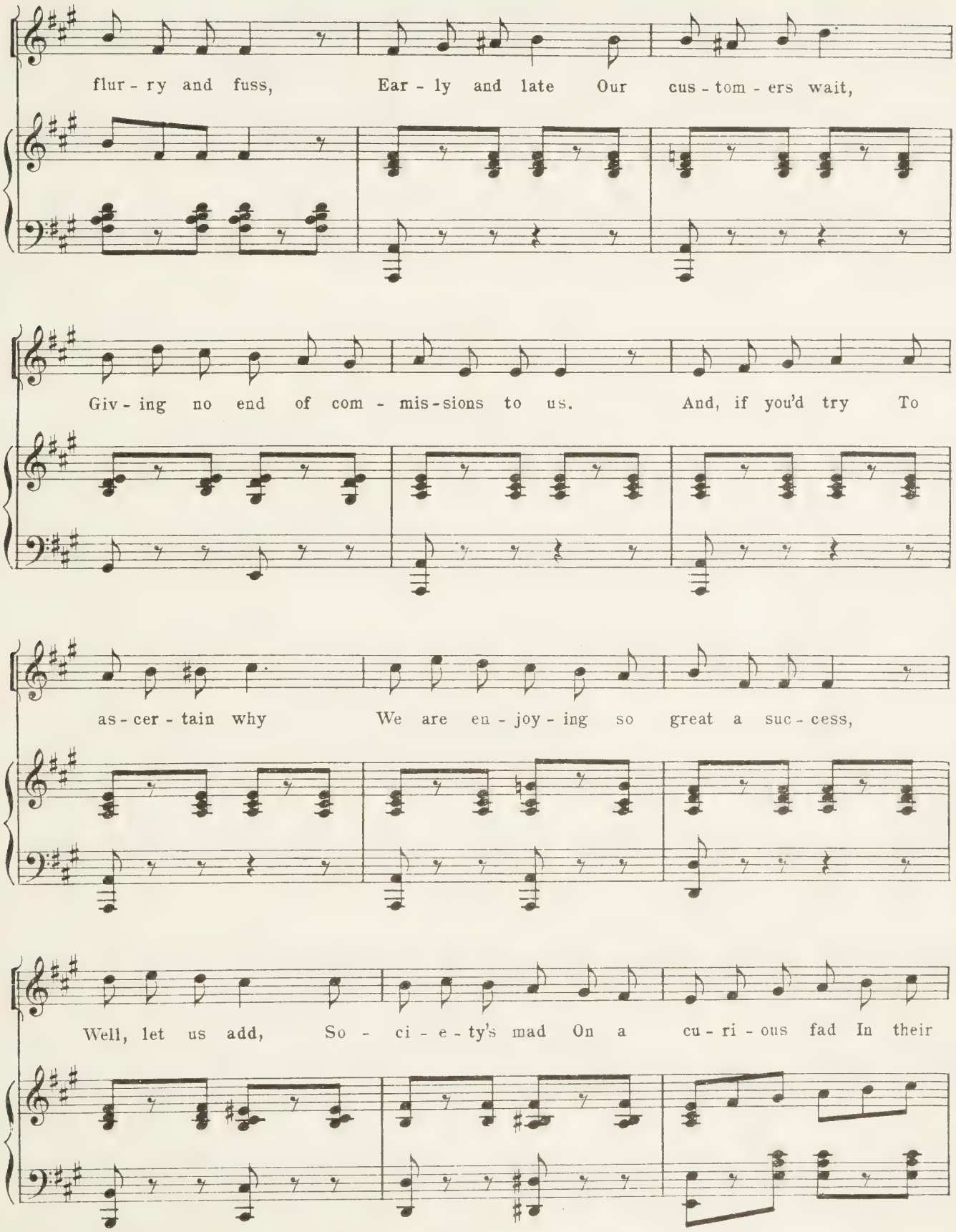
style of dress, A cu - ri - ous fad! A cu - ri - ous fad! A

CON. TUTTI.

cu - ri - ous fad! A cu - ri - ous fad! A cu - ri - ous, cu - ri - ous

fad! Ev - 'ry - thing's bus - tle and

mf


flur - ry and fuss, Ear - ly and late Our cus - tom - ers wait,
Giv - ing no end of com - mis - sions to us. And, if you'd try To
as - cer - tain why We are en - joy - ing so great a suc - cess,
Well, let us add, So - ci - e - ty's mad On a cu - ri - ous fad In their

style of dress, of dress!

f

Moderato.

mf *con grazia*

SOLO

Fash-ion so soon de - thrones Frocks of a by - gone day;

p

None bow down To the Em - pire gown, Or own the Di - rec - toire

sway. Where is the hob - ble skirt Pop - u - lar once a -

- while? Pa - ri - si - ennes fair De - cline to wear A cos - tume cut In

a - ny - thing but The Qua - ker style, The quaint lit - tle Qua - ker style!

mf

mf TUTTI

Fash-ion so soon de - thrones Frocks of a by - gone day;

mf

None bow down To the Em - pire gown, Or own the Di - rec - toire sway.

Where is the hob - ble skirt, Pop - u - lar once a - while? Pa -

- ri - si - ennes fair De - cline to wear A cos - tume cut In a - ny - thing but The

Tempo I.

Qua - ker style, The quaint lit-tle Quaker style!

f

mf TUTTI

In this a-bode Of

mf

Madame La Mode Ev-'ry-thing's bus-tle and flur-ry and fuss, Ear-ly and late Our

cus - tom-ers wait, Giv - ing no end of com - mis-sions to us.

And, if you'd try To as-cer-tain why We are en-joy-ing so

great a suc-cess, Well, let us add, So - ci-e-ty's mad On a

cu-ri-ous fad In their style of dress, of

a tempo

dress!

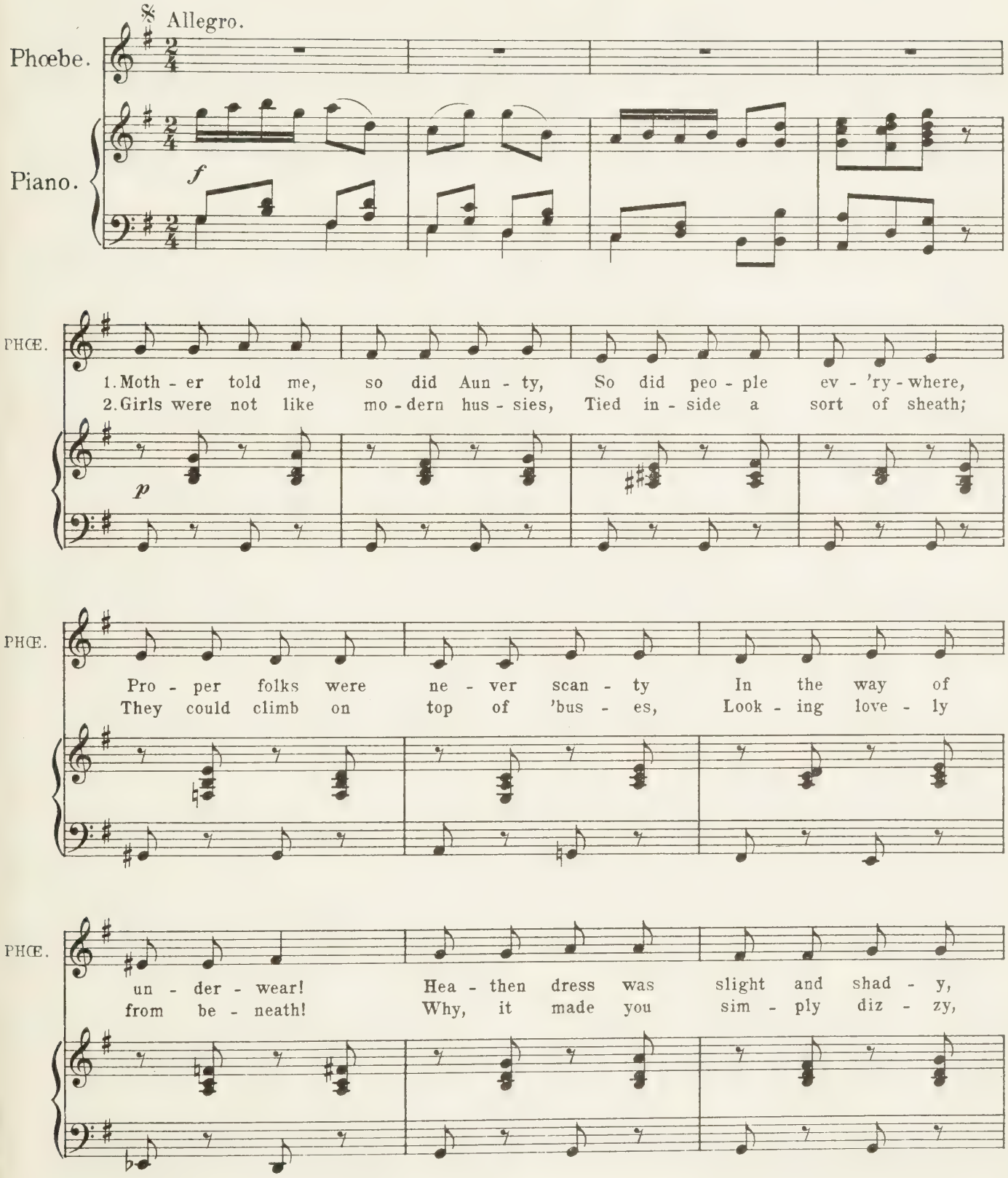
f a tempo

No. 11.

SONG.–(Phœbe)

"PETTICOATS FOR WOMEN."

Words by
ADRIAN ROSS.



PHŒ.

But they wished to have me note, An - y per - fect
When a girl would raise her gown, That was just like

PHŒ.

Bri - tish la - dy *Al - ways* wore a pet - ti - coat!
some - thing fiz - zy Froth - ing o - ver up - side down!

REFRAIN.

PHŒ.

Pet - ti - coats for wo - men
Pet - ti - coats for wo - men

mf *dim.* *p*

PHŒ.

Once were full of grace; Some of them had floun - ces,
Used to look so sweet When they held their skirts up

PHŒ.

Some of them had lace; Then the fash-ions al - tered,
While they crossed the street! Now through all the pud - dles

PHŒ.

Don't know why or how, So we don't wear our pet - ti - coats
We have got to plough, For we don't wear our pet - ti - coats

PHŒ.

now! _____
now! _____

f

PHŒ.

3. Now - a - days we've changed, I know it;
4. Here I feel so lost and chil - ly

p

PHŒ.

Some-thing tight is mo - dern taste; If you have a line, you show it,
Now the pet - ti - coats are gone; Give me some-thing nice and fril - ly,

PHŒ.

When it is - n't near your waist! An - y - one who's look - ing at you
Let me know I've some-thing on! When I'm back a - cross the Chan - nel,

PHŒ.

With a glance can tell your form; You are like a mar - ble sta - tue,
In my Eng - lish na - tive place I shall buy a win - ter flan - nel,

PHŒ.

Feel - ing just a - bout as warm!
Then a cou - ple trimmed with lace!

mf

dim.

REFRAIN.

PHŒ.

Pet - ti - coats for wo - men, No one ev - er sees,
Pet - ti - coats for wo - men, Such as moth - er wore,

p

PHŒ.

Now we wear our waist - bands Down be - low our knees!
I shall have my old friends Round me soon once more!

PHŒ.

When the win - ter freez - es We shall all al - low That we
Flan - nel - ette or Nain - sook, An - y - how I vow That I

PHŒ.

do want our pet - ti - coats now! ——
will wear my pet - ti - coats now! ——

DANCE.

f

fz

No. 12. GENERAL ENTRANCE and CHORUS.

"ON REVIENT DE CHANTILLY."

Words by
ADRIAN ROSS.

Allegro.

Piano.

f

f WORK GIRLS.

On re-vient de Chan-til-ly! Com-ing from the ra-ces—

They have won, as we can see By their hap-py fa-ces!

On re-vient de Chan-til-ly! All of them are win-ners;

There'll be gloves for us, may-be, Gowns and lit-tle din - ners!

On re-vient de Chan-til-ly! Com-ing from the ra - ces—

They have won, as we can see By their hap-py fa -

Tempo di Valse.

- ces!

f

TENORS & BASSES.

mf

We're back from the ra-ces With pock-ets and ca-ses All

mf

burst-ing with pa-per of hea-ven-ly blue! We like a love-let-ter, But

these are far bet-ter; The *bil-let de mille* is the true *bil-let doux!* The

f rit. *a tempo*

true *bil - let doux!* And it's all through the

f rit. *a tempo*

luck of our Mas - cot and maid - en Our hearts are so

rit. *a tempo*

light and our pur - ses so la - den, The lay - er, the

rit. *a tempo*

back - er, the wi - ly book - ma - ker, They're left at the

WORK GIRLS.

f *a tempo*

The lay - er, the

post by the dear lit - tle Qua - ker! The lay - er, the

a tempo

back - er, the wi - ly book - ma - ker, They're left at the post by the

back - er, the wi - ly book - ma - ker, They're left at the post by the

dear lit - tle Qua-ker! The dear lit - tle, queer lit - tle Qua - ker!

dear lit - tle Qua-ker! The dear lit - tle, queer lit - tle Qua - ker!

Entrance of Mannequins.

Allegretto grazioso.

Allegretto grazioso.

mp

Tutti.

mf

That's the style you have to co-py, That's the dress the men will love;

mf

That's the style you have to co-py, That's the dress the men will love;

mf

Not the scar - let of the pop - py, But the plumage of the

Not the scar - let of the pop - py, But the plumage of the

cresc. - - un - poco

dove!— Qua - ker - is - m's our re - li - gion,

cresc. - - un - poco

dove!— Qua - ker - is - m's our re - li - gion,

f *mp*

So if men should come to woo,— Like the modest lit - tle pig - eon,

f *mp*

So if men should come to woo,— Like the modest lit - tle pig - eon,

mp

rall.

We should sim - ply an - swer— Coo!

rall.

They should sim - ply an - swer— Coo!

rall.

Tempo di Valse come primo.

Tutti *f* *rit.* *a tempo*

So we hail on the day when her rule is be -

Tutti *f* *rit.* *a tempo*

So we hail on the day when her rule is be -

Tempo di Valse come primo.

f *rit.* *a tempo*

rit.

-gin-ning The dear lit - tle dove, so de - mure and so win - ning! As

rit.

-gin-ning The dear lit - tle dove, so de - mure and so win - ning! As

rit.

a tempo

queen of the fash - ion we'll loy - al - ly take her, And say "Thou" and

a tempo

queen of the fash - ion we'll loy - al - ly take her, And say "Thou" and

a tempo

"Thee" to her, just like a Qua - ker The dear lit - tle, queer lit - tle

"Thee" to her, just like a Qua - ker The dear lit - tle, queer lit - tle

Qua-ker, the Qua - - - ker.

Qua-ker, the Qua - - - ker.

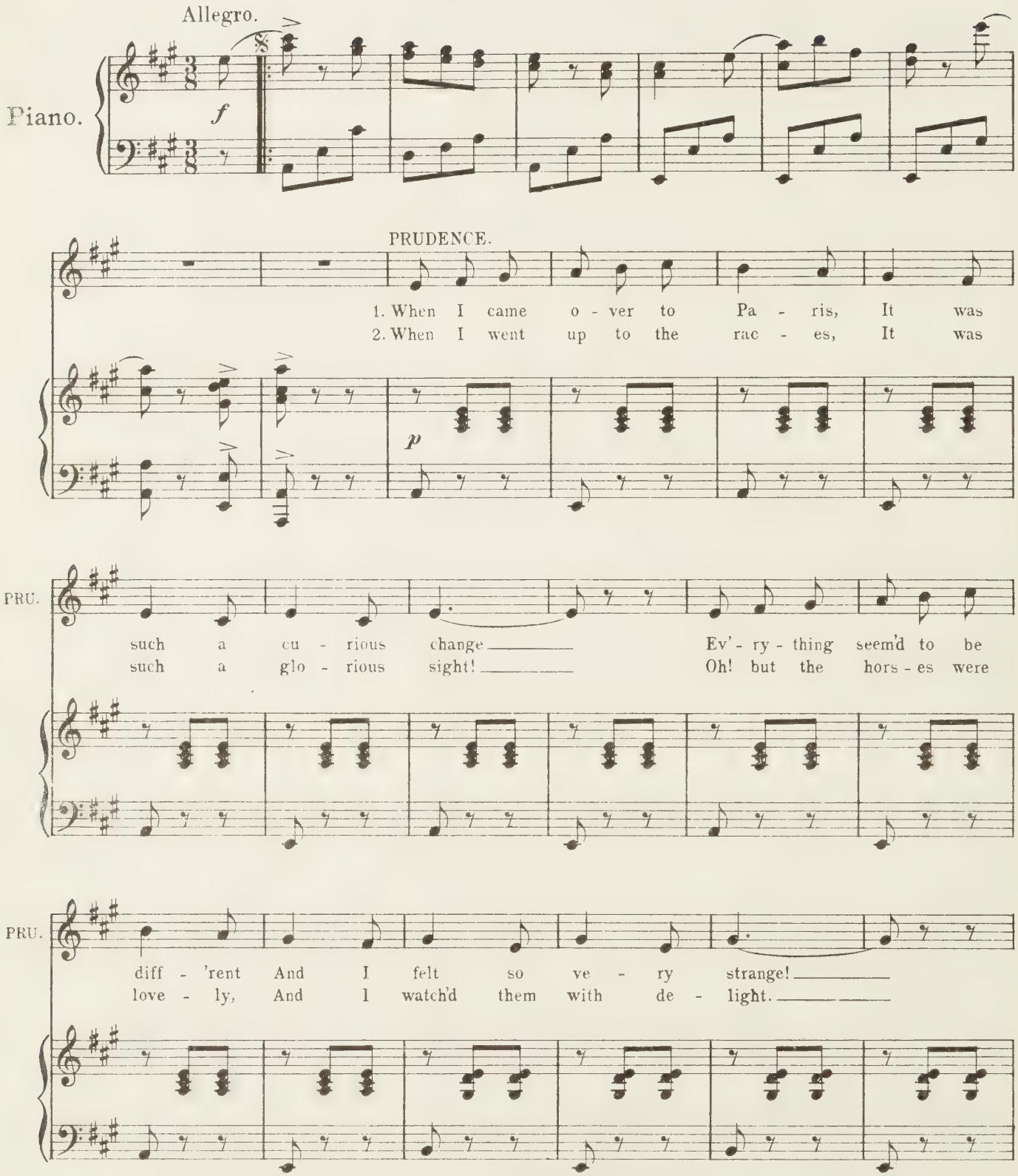
Ped. * Ped. *

No 13.

SONG–(Prudence).

"AH, OUI!"

Words by
LIONEL MONCKTON.



PRU.

Peo - ple kept talk - ing and chat-ter - ing so What they were say - ing I
On they came gal - lop - ing, near - ly a score, Peo - ple were bet - ting in

PRU.

ne - ver could know. French is a lan-guage that bo - thers your brain A -
thousands and more. Some - bo - dy said, "I will back one as well For

PRU.

- gain and a - gain! But soon I found out, though it
you, Mad - 'moi - selle!" So just as the hors - es were

PRU.

rit.

may seem ab - surd, I could an - swer all ques-tions with one lit - tle word! "Ah,
leav - ing the track, He said, "Was it the win - ner you ask'd me to back?" "Ah,

rit.

REFRAIN.

a tempo

PRU.

Oui!" was all that I had to say, I soon found
Oui!" was all that I had to say! It seem'd the

a tempo

PRU.

out the way. So I mere - ly said, "Oui, Mon - sieur!" with a
sim - plest way. So I mere - ly said, "Oui, Mon - sieur!" with a

PRU.

bow, you see! It's a nice lit - tle word, "Ah, Oui!"
bow, you see! It's use - ful, that word, "Ah, Oui!"

f

PRU.

3. Till I came o - ver to Pa - ris I had ne - ver

p

PRU.

been a - float; So I was quite in - ter -

PRU.

- est - ed when I went on board the boat.

PRU.

When we set out it was plea - sant e - nough; But

PRU.

half - way a - cross it be - gan to get rough. There I was

PRU.

hold - ing my poor lit - tle head— I wish'd I was

PRU.

dead! Then a French - man who no - tic'd me sit - ting so

PRU.

rit.

still Said "Par - don, Ma'am - selle, do you feel at all ill?" "Ah,

rit.

REFRAIN.

a tempo

PRU.

Oui!" was all that I had to say, It seem'd the

a tempo

PRU.

short - est way, So I mere - ly said "Oui, Mon - sieur, it's the

PRU.

dread - ful sea! I want to go home— Ah, Oui!"

f

No. 14.

SONG.–(Prince) and CHORUS.

"COME TO THE BALL."

Words by .
ADRIAN ROSS.

Valse lente.

Piano.

f *dim.*

rit. PRINCE. *p a tempo*

Come with me, come to the ball,

rit. *p a tempo*

PRI. Mu - sic and mer - ri - ment call-

cresc. e rit.

Gol - den and gay are the

cresc. e rit.

PRI. lamps a - bove,

a tempo *cresc. e rit.* *a tempo*

Ev - e - ry tune is a song of love!

a tempo *cresc. e rit.* *a tempo*

PRI.

La-dies that come to the ball, I am in love with you

PRI.

rit. *a tempo*

all, Each has a part of my heart At the

rit. *a tempo*

PRI.

rit. *mf a tempo*

ball= at the ball! Come to the dan - ces,

rit. *p a tempo*

PRI.

Come while you may, Flow'rs and ro - man - ces Fade with the day;

PRI.

poco rit.

Come in your beau - ty, Fair as a rose, Dan-cing's a - du - ty

poco rit.

PRI.

a tempo

Ev - 'ry one owes! Leave me not lone - ly When I im - plore,

a tempo

PRI.

cresc.

You are the on - ly Girls I a - dore! I will be loy - al,

cresc.

PRI.

f *rit.* *e* *dim.*

True to you all, Hail - ing you roy - al Queens of the ball!

f *rit.* *e* *dim.*

CHORUS.

p a tempo

CHO.

Hail - ing us queens of the ball.

rit.

Hail - ing them queens of the ball.

p a tempo

rit.

PRI.

mf a tempo

Say, will you come to the ball? Who will not an-swer the

a tempo

PRI.

call?

cresc. e rit.

Join in the maze of the waltz that whirls,

a tempo

CHO.

pp

Ah!

pp

Ah!

cresc. e rit.

a tempo

PRI. *cresc. e rit.* *a tempo*

Gal - lant young lov - ers and laugh - ing girls, All of you come to the

CHO. *cresc. e rit.*

Ah!

Ah!

cresc. e rit. *a tempo*

PRI. *cresc.*

ball, There will be wel-come for all,

PRI. *f rit.* *a tempo*

Chance for a dance and ro - mance, At the ball-

rit. *a tempo*

Ped. * Ped. *

PRI.

at the ball!

CHO.

p

Glad-ly we'll come to the ball.

p

Glad-ly we'll come to the ball,

dim.

p a tempo

PRI.

rit.

Ah

CHO.

rit.

None but will an-swer the call! All of us

rit.

None but will an-swer the call! All of us

cresc. e rit.

PRI.

a tempo *rit.*

Ah

CHO.

a tempo *rit.*

long for the waltz that whirls, Gal - lant young lov - ers and

a tempo *rit.*

long for the waltz that whirls, Gal - lant young lov - ers and

a tempo *cresc e rit.*

PRI.

a tempo *mf*

All of you come to the ball,

CHO.

a tempo *mf*

laugh - ing girls! Ah! let us come to the ball,

a tempo *mf*

laugh - ing girls! Ah! let us come to the ball,

a tempo *mf*

PRI.

cresc. *f rit.*

There will be wel-come for all, Chance for a dance and ro-

CHO

cresc. *f rit.*

There will be joy for us all, Chance for a dance and ro-

cresc. *f rit.*

There will be joy for us all, Chance for a dance and ro-

cresc. *f rit.*

Ped. *

PRI.

-mance At the ball- at the ball!

CHO

-mance At the ball- at the ball!

-mance At the ball- at the ball!

allargando *ff*

Ped. * Ped. * Ped. * Ped. *

No. 15.

DUET—(Prudence and Tony.)

"A DANCING LESSON."

Words by
ADRIAN ROSS.

Allegro moderato.

Prudence.

Tony.

Piano.

Will you kind - ly tell me

how I Should do?

Well, you take a step, Take a step, take a step!

I have tak - en one, and now I Take two!

Take an - oth - er step,

PRU. I'm a - fraid you'll find me sad - ly Too

TONY. Take a step, take a step!

PRU. slow. I am do - ing ve - ry

TONY. On - ly take a step, Take a step, take a step!

PRU. bad - ly I know!

TONY. Oh, no!

f

DANCE.

f

Tempo di Valse.

PRU.

TONY.

Now sup - pose that we take Up the waltz!

Tempo di Valse.

p

PRU.

I'm a - fraid I shall make Ma - ny faults!

TONY.

Ne - ver

PRU. I'll re - mem - ber to

TONY. mind the a - mount— Hold to me, And re - mem - ber to

PRU. count One, two, three! *rit.* One, two, three! *a tempo* One, two, three!

TONY. count One, two, three! *rit.* One, two, three! *a tempo* One, two, three!

rit. *mf a tempo*

PRU. One, two, three! One, two, three! Now we'll try!

TONY. One, two, three! One, two, three! Now we'll try!

p

PRU. *rit.* *a tempo*

Oh, you will drop me! Af - ter a day of it

TONY. *rit.* *a tempo*

Not I!

rit. *p* *a tempo*

PRU.

I'll get the way of it! Bye and bye!

TONY.

Bye and bye!

DANCE.

f *rit.* *dim.* *a tempo*

PRU.

I'm

f *dim.* *p*

PRU. real - ly learn - ing how it's done, It seems to me de -

PRU. - light - ful fun! And if it does not wea - ry you, Once

PRU. more we'll take it through!

f

dim.

rit.

p a tempo *f rit.* *dim.* *a tempo*

f *dim.*

Tempo I.

PRU. I am sure to make a blun-der, Some-how.

TONY. On-ly take a step, Take a step, take a step!

Tempo I.

p

PRU. Am I go-ing right, I won-der, Till now?

TONY. Yes, you take a step, Take a step, take a step!

PRU. You're a per - fect danc - ing mas - ter, For skill.

TONY. I can take a step,

PRU. Now I'd like to try it fast - er— We will!

TONY. Take a step, take a step! We will!

f

f

No. 16.

MARCH QUINTET.

(Mathilde, Phœbe, Mme Blum, Charteris and Jeremiah.)

"BARBIZON."

Words by
ADRIAN ROSS.

Tempo di Marcia.

Mathilde.

1. A -

Piano.

f *p*

MATH.

-way to - geth - er In lov - ers' weath - er, To have our joy - ous
will be plea - sant To play a peas - ant, And live on curds and

MATH.

CHARTERIS.

June Hon - ey - moon! In for - est al - leys, And
cream— What a dream! And I, my charm - er, Will

CHAR.

gras - sy val - leys, We'll lead the sim - ple life, Lit - tle wife!
be a farm - er In mer - ry wood - en shoes And a blouse!

PHOEBE.

CHAR.

I shall be chuck-ling, To feed a duck-ling, And
I'll look my smart-est To catch an ar - tist; I'll

JEREMIAH.

PHOE.

meet a tree that's not in a pot. I'd give my wa - ges For
show him if I ain't Fit to paint! I'll take my chan-ces At

JER.

all the a - ges, To see a mea - dow now And a cow!
vil - lage dan - ces, And do e - nor - mous things On the swings!

mf MATHILDE.

Oh, it feels so good When you wan-der in the wood!
Oh, we'll laugh all day As we tum-ble in the hay!

mf PHŒBE & MME. BLUM.

Oh, it feels so good When you wan-der in the wood!
Oh, we'll laugh all day As we tum-ble in the hay!

mf CHARTERIS.

Oh, it feels so good When you wan-der in the wood!
Oh, we'll laugh all day As we tum-ble in the hay!

mf JEREMIAH.

Oh, it feels so good When you wan-der in the wood!
Oh, we'll laugh all day As we tum-ble in the hay!

mf

ALL. *mf*

A-way to bal - my Bar - bi - zon! For such a

mf

f

con 8va

ALL.

hap - py time we'll go, And have a cot - tage where our

cres - -

cres - -

ALL.

- - cen - - - - do

Chan - te - cler At three A. M. will crow! A-way in

- - cen - - - - do

ALL.

bal - my Bar - bi - zon The bree-zes play a gay *chan* -

ALL.

-*son*, And lit-tle lambs a - far Will ec-ho ev-'ry bar In

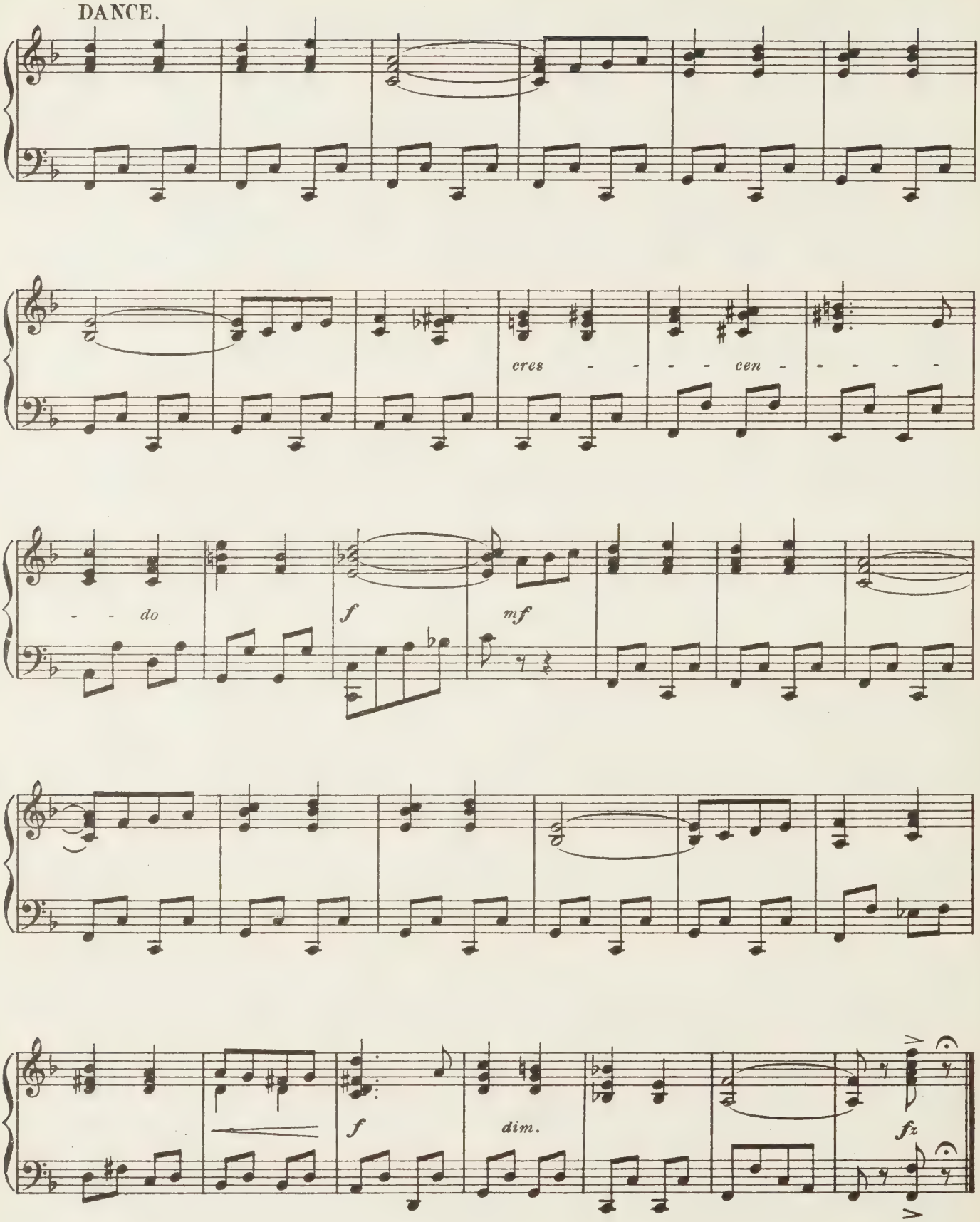
ALL.

dim.

Bar - bi - Bar - bi - zon! 2. It

dim.

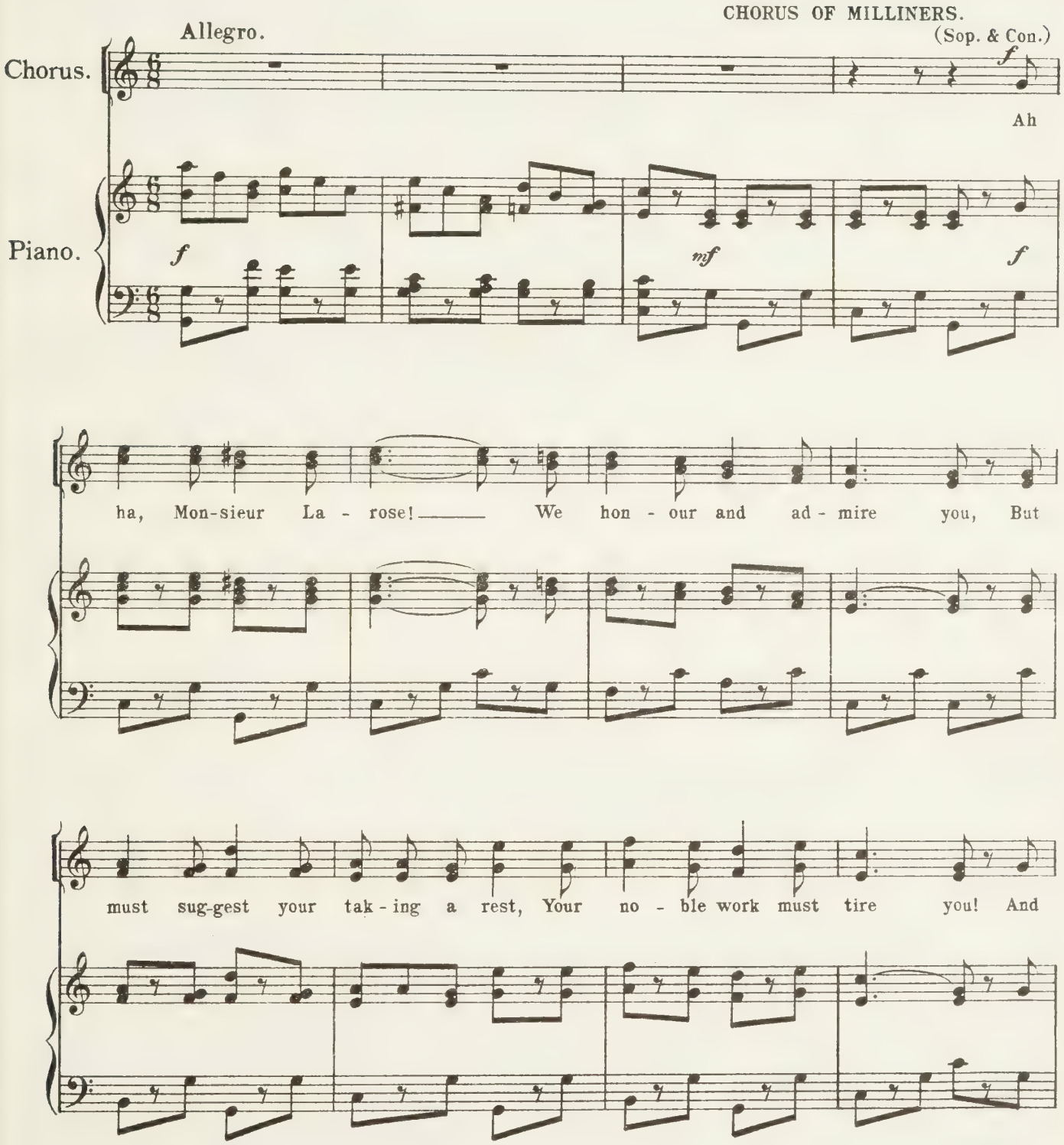
DANCE.



No. 17.

FINALE.– ACT II.

Words by
ADRIAN ROSS.



though our win - dow shows The ve - ry lat - est dres - ses, We

hav - n't got a suit - a - ble lot Of run - a - way prin - ces - ses! We'll

get you some If you pro - pose A - gain to come, Mon - sieur La-rose— Ah

ha! Mon-sieur La - rose! We'll show her when we know her— Ah,

ha, ha, ha, ha, ha, ha, ha! Mon - sieur La - rose!

f

MATHILDE.

Oh, there's Mon-sieur La - rose, The

dim. *p*

MATH.

man that I de - test - ed! He says I'm here, he knows, And

MATH.

I must be ar - rest - ed! And if he catch - es me, Our

MATH. mar - riage won't be law - ful— And nev - er more can be— The

MATH. case is sim - ply aw - ful! Oh, what are we to do, If it's

MATH. true, if it's true? Our ho - ney - moon is o - ver soon, And

MATH. what are we to do? CHARTERIS. Par -

f *p*

CHAR.

-don, Mon-sieur La - rose! But did I hear it tru - ly? You

CHAR.

ven - ture to sup - pose We are not mar - ried du - ly? Such

CHAR.

in - sults I de - clare Un - worth - y of a man, sir! And

CHAR.

if you do not care, Your life will have to an - swer!

mf

MATHILDE.

MATH. *p*

Then what are we to do, If it's true, if it's

PRUDENCE.

PRU. *p*

Then what are we to do, If it's true, if it's

CHARTERIS.

CHAR. *p*

Then what are we to do, If it's true, if it's

dim. *p*

MATH.

true! My own sweetheart and I must part, And what are we to do?

PRU.

true! Your own sweetheart and you must part, And what are we to do? Al-

CHAR.

true! My own sweetheart and I must part, And what are we to do?

PRU. - though Mon-sieur La - rose ___ At pre - sent has - n't found you, You

PRU. have too ma - ny foes ___ All on the watch a - round you! If

PRU. we could on - ly find ___ A way by which to save you, Not

MATH. *p* But

PRU. one of us would mind ___ If life and all we gave you! But *p*

CHAR. *p* But

p

MATH. what are we to do, If it's true, if it's true? It's

PRU. what are we to do, If it's true, if it's true? It's

CHAR. what are we to do, If it's true, if it's true? It's

MATH. all too late to con - quer fate, So what are we to do?

PRU. all too late to con - quer fate, So what are we to do?

CHAR. all too late to con - quer fate, So what are we to do?

f

CHORUS. (Sop. & Con.)

f

A - dieu, Mon - sieur La - rose! ___ You

CHO.

grieve us when you leave us! Ah, ha, ha, ha, ha, ha, ha, ha! Mon - sieur ___ La-

CHO.

- rose! ___

Allegro con spirito.

mf

cresc.

f

MATHILDE.

It's the

MATH.

Prince! His Highness!

f CHORUS. (S. A. T. B.)

The Prince! The Prince! His High - ness!

f

The Prince! The Prince! His High - ness!

f

Allegretto.

PRINCE. *(to Mme Blum)*

Ah, Ma - dame! Here I am To in -

p

PR.

(to Prudence)

- vite La Qua - ker - resse! May I pray You will

PR.

rit.

say _____ As your an - swer, on - ly Yes! _____

rit.

Tempo di Valse Lento

PR.

Will you not come to the ball, _____ Lis-ten and an-swer the call? _____

p a tempo

PR.

cresc. e rit. *a tempo* *cresc. e rit.*

_____ Beau - ti-ful girls will be there to dance, All that is fair - est and

cresc. e rit. *a tempo* *cresc. e rit.*

PR.

a tempo

best in France! If you will come to the ball, _____

a tempo

PR.

You shall be queen of them all; No one so fair will be

rit.

rit.

a tempo

PR.

there At the ball- at the ball!

a tempo

rit.

rit.

PRUDENCE.

Real-ly, Your High-ness, Though you are kind, Quak-er-ish shy-ness

p *a tempo*

PRU.

Troubles my mind! I am no danc-er, I can-not go; So I can

cresc.

f

cresc.

f

PRU.

rit. e dim.

an - swer No-thing but - No!

CHO.

p

Her on-ly an-swer is No! *rit.*

p

Her on-ly an-swer is No! *rit.*

rit. e dim. *a tempo* *rit.*

CHO.

a tempo

p

She will not come to the ball! She will not answer the call!

a tempo

p

She will not come to the ball! She will not answer the call!

p *a tempo*

PRINCE.

mf

Ah _____ Ah _____

CHO.

rit. *a tempo* *rit.*

Though she would reign at the Prin - ce's dance, Win - ning a lov - er the

rit. *a tempo* *rit.*

Though she would reign at the Prin - ce's dance, Win - ning a lov - er the

cresc. e rit. *a tempo* *rit.*

PR.

mf

_____ She will not come to the ball, _____

CHO.

a tempo *mf*

first in France, If she had gone to the ball, _____

a tempo *mf*

first in France, If she had gone to the bal', _____

a tempo *mf*

PR.

cresc. *f rit.*

Then I'll make love to them all, Ma - ny as fair will be

CHO.

cresc. *f rit.*

She would be queen of us all, She does not care to be

cresc. *f rit.*

She would be queen of us all, She does not care to be

cresc. *f rit.*

Ped. *

PR.

there, At the ball, at the ball!

CHO.

there, At the ball, at the ball!

there, At the ball, at the ball!

allargando *ff*

Ped. * Ped. * Ped. * Ped. *

Allegro. (Dialogue)

p

Tempo di Valse Lente.

f

rit.

PR.

PRINCE.

mf

Ah! you will come to the ball.

CHO

CHORUS with PRINCIPALS.

mf

Ah! she will come to the ball.

mf

Ah! she will come to the ball.

mf *a tempo*

PR.

Lis - ten and ans - wer the call! I will be ev - er your

CHO.

Lis - ten and ans - wer the call! Fair is the fate of the

Lis - ten and ans - wer the call! Fair is the fate of the

PR.

faith - ful friend, You are my queen till the world shall end!

CHO.

Prin - ce's friend, Queen of the dance to the dan - ce's end!

Prin - ce's friend, Queen of the dance to the dan - ce's end!

PR.

Now you will come to the ball, You shall be queen of them all!

CHO.

Ah! let us come to the ball, Hail-ing her queen of us all!

Ah! let us come to the ball, Hail-ing her queen of us all!

mf

rit. e dim.

(Dialogue)

p più lento

PR.

f rit.

No one so fair will be there, At the ball, at the

CHO.

f rit.

Hail to the pair of them there, At the ball, at the

f rit.

Hail to the pair of them there, At the ball, at the

f rit.

Ped. * Ped. * Ped. * Ped. *

PR.

ball!

CHO.

ball!

ball!

a tempo

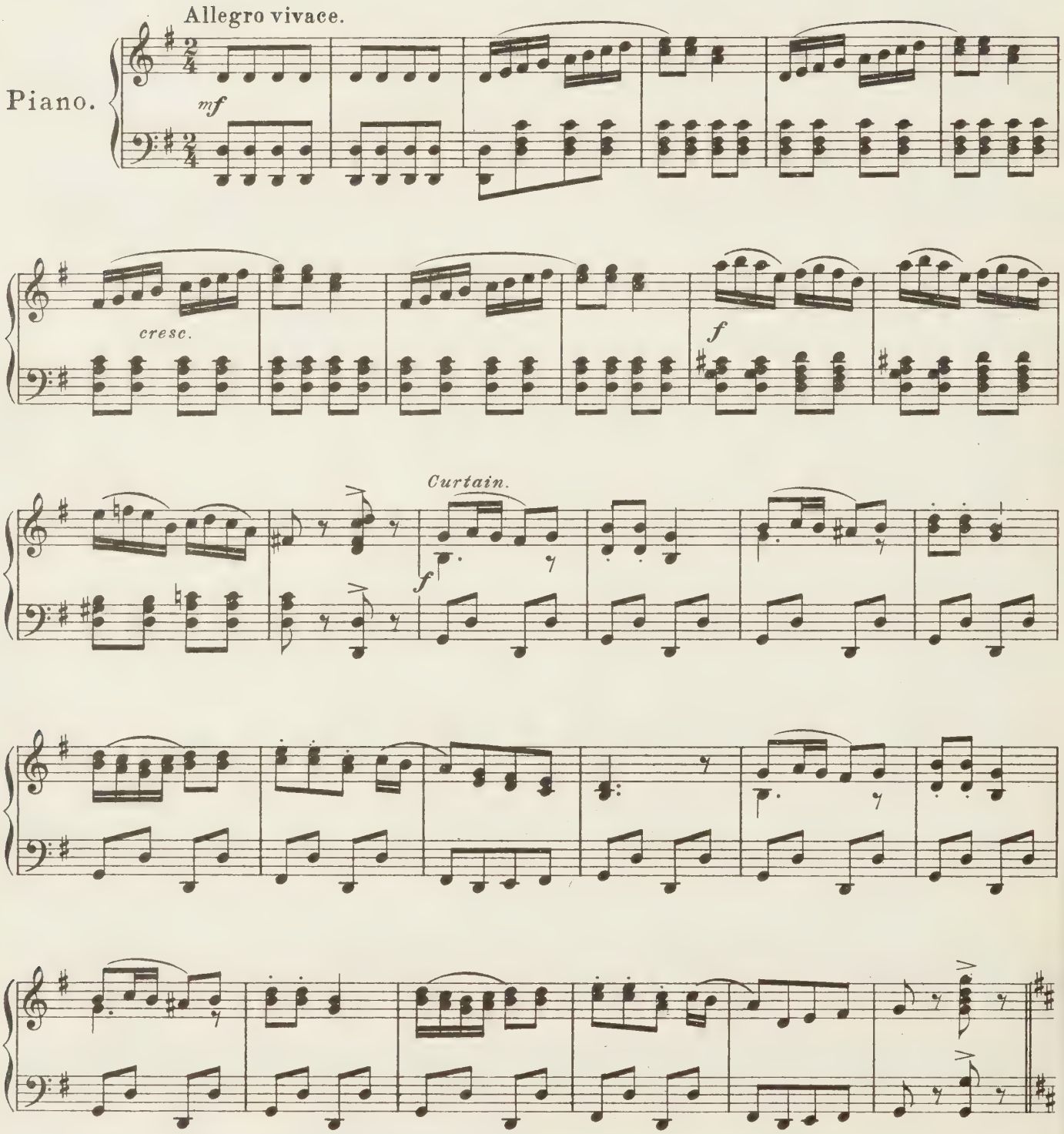
ff

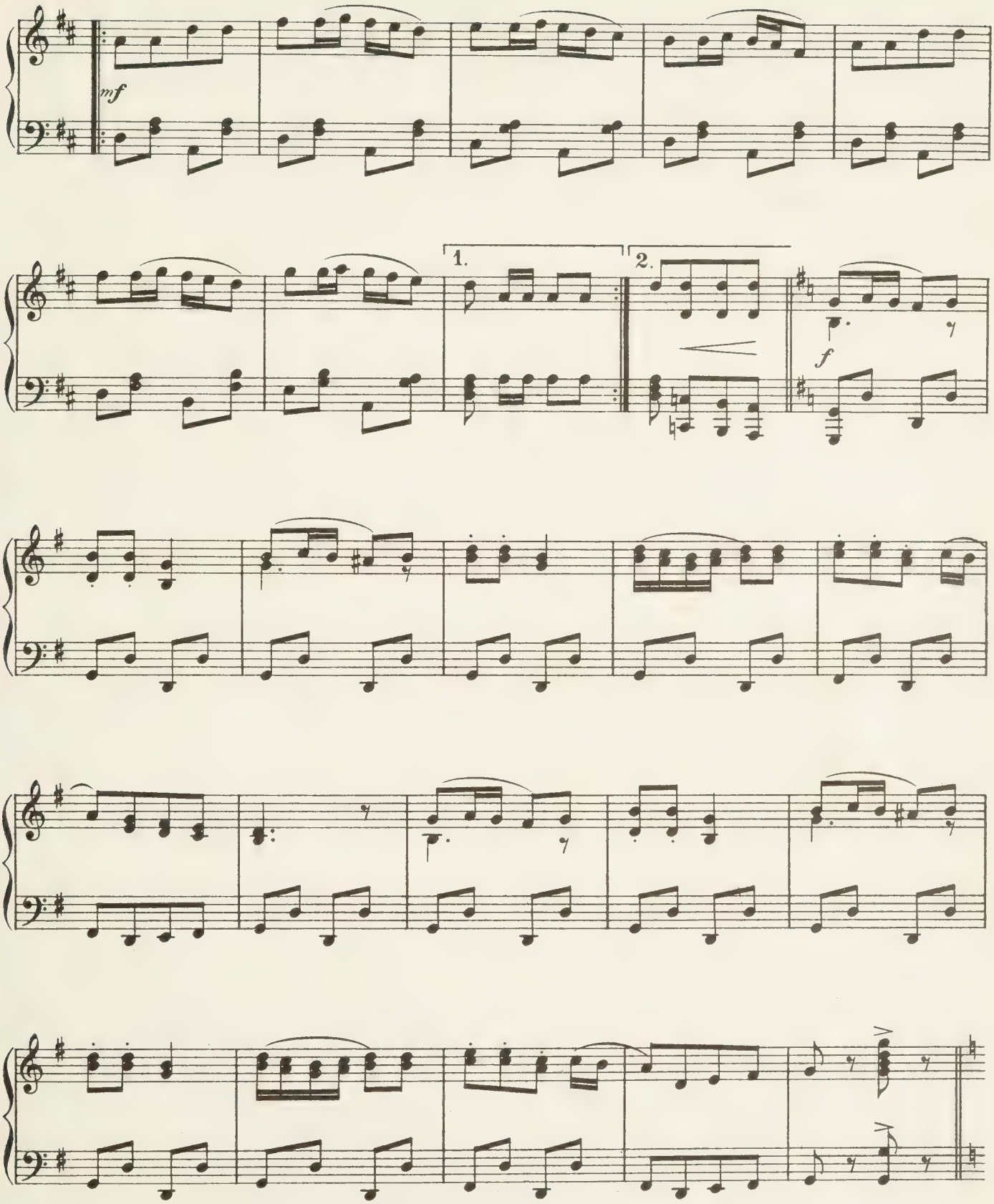
Ped. *

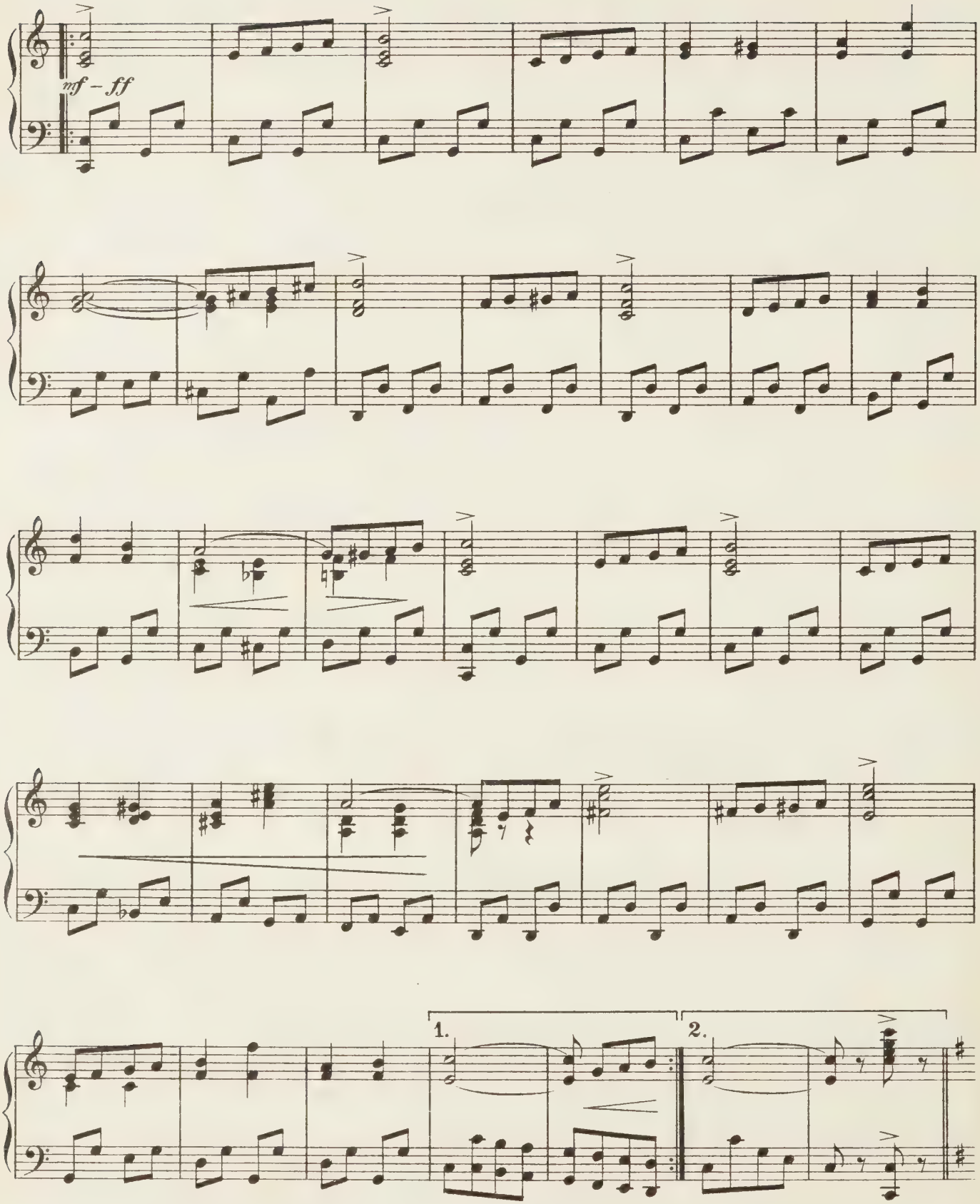
END OF ACT II.

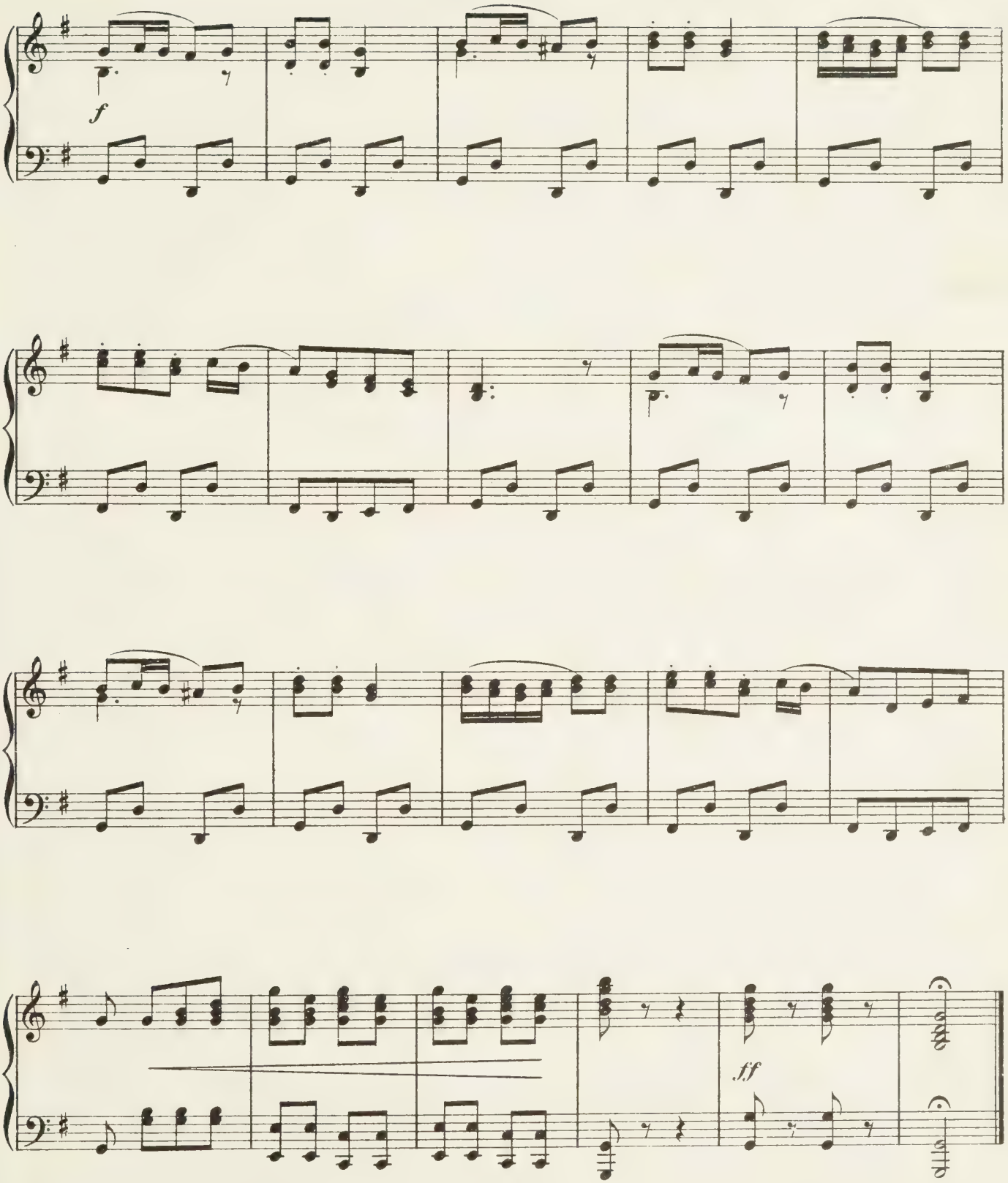
Act III.

No. 18. INTRODUCTION and DANCE.




mf
1.
2.
f


mf – ff
1.
2.


f
ff

No. 19.

SONG.– (Prince) & CHORUS.

"COULEUR DE ROSE."

Words by
PERCY GREENBANK.

Moderato.

Prince.

Piano.

mf

1. The
2. Phi-

PRI.

world's a de - light - ful place, And if you're fond of a
- los - o - phy such as mine You may'nt be - lieve till you've

p

PRI.

gay time, Fling care to the winds, And make up your minds That
tried it. But life is a cup One ought to fill up And

PRI.

all the year shall be May - time. A - way with your gloom-y thoughts, Just
quaff the nec - tar in - side it. Then, un-der a cloud-less sky, With

PRI.

do what fan - cy pro - po - - ses, Then life ought to seem A
not a sha - dow of sor - - row, We'll learn, while we may, The

PRI.

rit.

beau - ti - ful dream, A dream of no - thing but ro - - ses.
joys of to - day, And leave re - grets till to - mor - - row.

rit.

REFRAIN.

Più lento.

PRI.

Cou - leur de rose! *Cou - leur de rose!* That is what life should be.

Più lento.

PRI.

Ro - sy cheeks may blush pro - vo - king - ly. Ro - sy lips may

PRI.

kiss you jo - king - ly. Laugh - ter and song all the day long,

PRI.

cresc. e rit.

Ech - o - ing far and free, Give me a world that

cresc. e rit.

PRI.

glit - ters and glows, *Cou - leur de rose! Cou - leur de rose!* *rose!*

1. 2.

mf *a tempo*

CHO.

p

Cou - leur de rose! Cou - leur de rose! That is what life should

p

Cou - leur de rose! Cou - leur de rose! That is what life should

p

CHO.

be. Ro - sy cheeks may blush pro - vo - king - ly,

be. Ro - sy cheeks may blush pro - vo - king - ly,

CHO.

Ro - sy lips may kiss you jo - king - ly. Laugh - ter and song

Ro - sy lips may kiss you jo - king - ly. Laugh - ter and song

CHO. all the day long, Ech - o - ing far and

all the day long, Ech - o - ing far and

CHO. free, *cresc. e rit.* Give me a world that glit - ters and glows,

free, *cresc. e rit.* Give me a world that glit - ters and glows,

cresc. e rit.

PRI. *rall.* 3 *Cou - leur de rose!*

CHO. *rall.* *Cou - leur! de rose, de rose!*

rall. *Cou - leur! de rose, de rose!*

p rall.

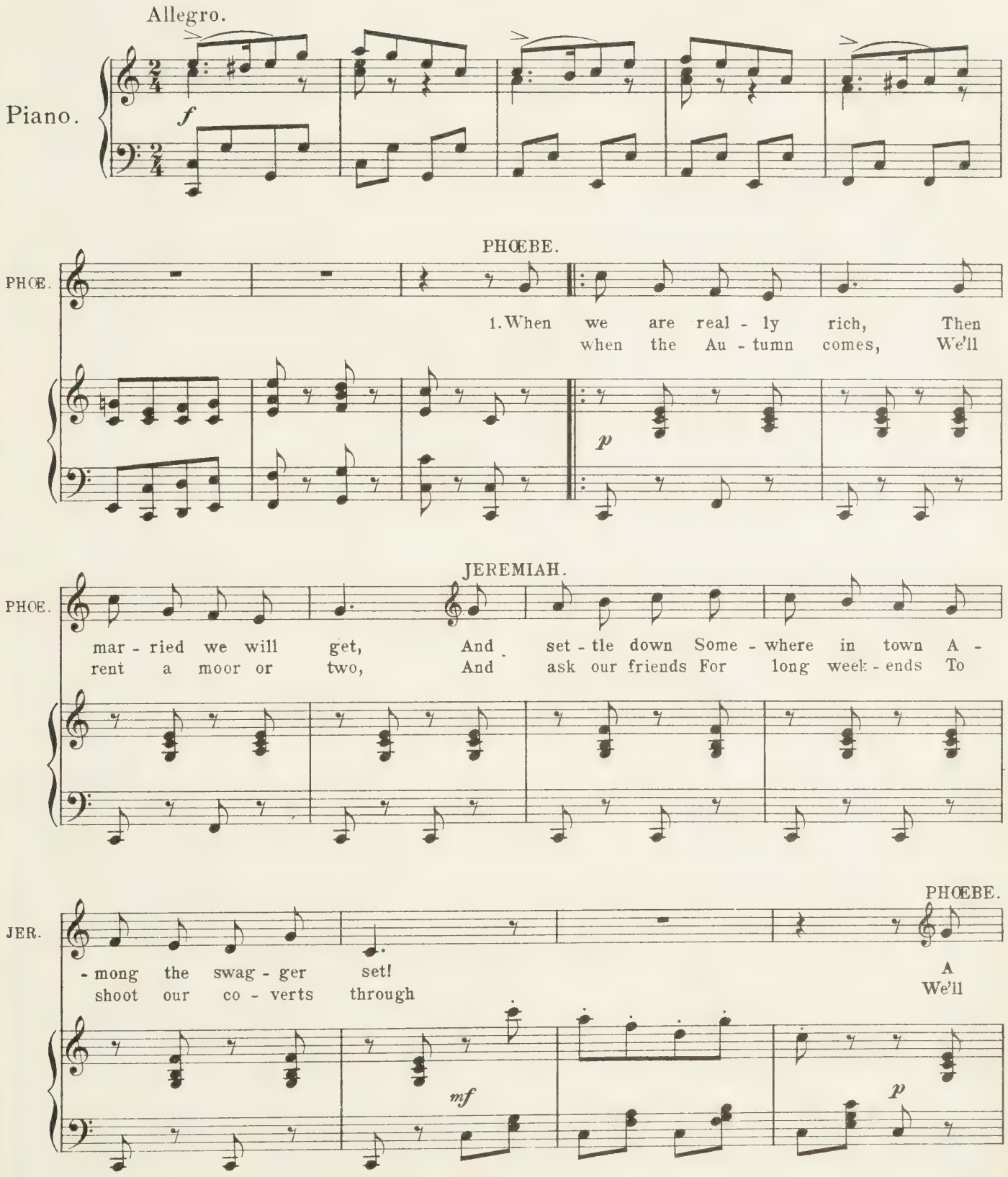
Ped.

No. 20.

DUET.–(Phœbe and Jeremiah.)

"Mr JEREMIAH, ESQUIRE."

Words by
PERCY GREENBANK.



JEREMIAH.

PHŒ.

house in Berke - ley Square Will suit me to the ground, We'll
stalk the wi - ly grouse And chase the sau - cy stags, With

BOTH.

JER.

dine in state Off sil - ver plate With flun - keys stand - ing round! With
ev - 'ry shot We'll add a lot Of bra - ces to our bags. We'll

mf

PHŒBE.

BOTH.

great big flun - keys stand - ing round! "Oh,
both add bra - ces to our bags! "Oh,

p

PHŒ.

Jer - ry! Will you pass the sher - ry? Kind - ly bid the
Jer - ry! That was care - less, ve - ry; At a fox you

JEREMIAH.

PHŒ. foot - man stir the fire." That's the sort of thing we'll
nev - er ought to fire." I don't care what peo - ple

JER. say, On that hap - py, hap - py day, When I'm Mis - ter Je - re -
say, I'll shoot part - rid - ges in May, When I'm Mis - ter Je - re -

PHŒBE.

JER. - mi - ah, Es - quire!
- mi - ah, Es - quire!

2. And
3 Of

p

JEREMIAH.

PHŒ. course we'll have to keep A stud of mo - tor cars; And

JER.

I will pay Five shil - lings, say, For each of my ci - gars.

mf

PHŒBE.

PHŒ.

And then we'll en - ter - tain In fash - ion swell and

p

JEREMIAH.

PHŒ.

grand; We'll give a ball, In - vit - ing all The high - est in the

BOTH.

JER.

land The tip - top peo - ple in the land.

mf

PHŒBE.

PHŒ. "Oh, Jer - ry! This is rip - ping, ve - ry,

p

PHŒ. Of a live - ly dance I nev - er tire" _____ And with

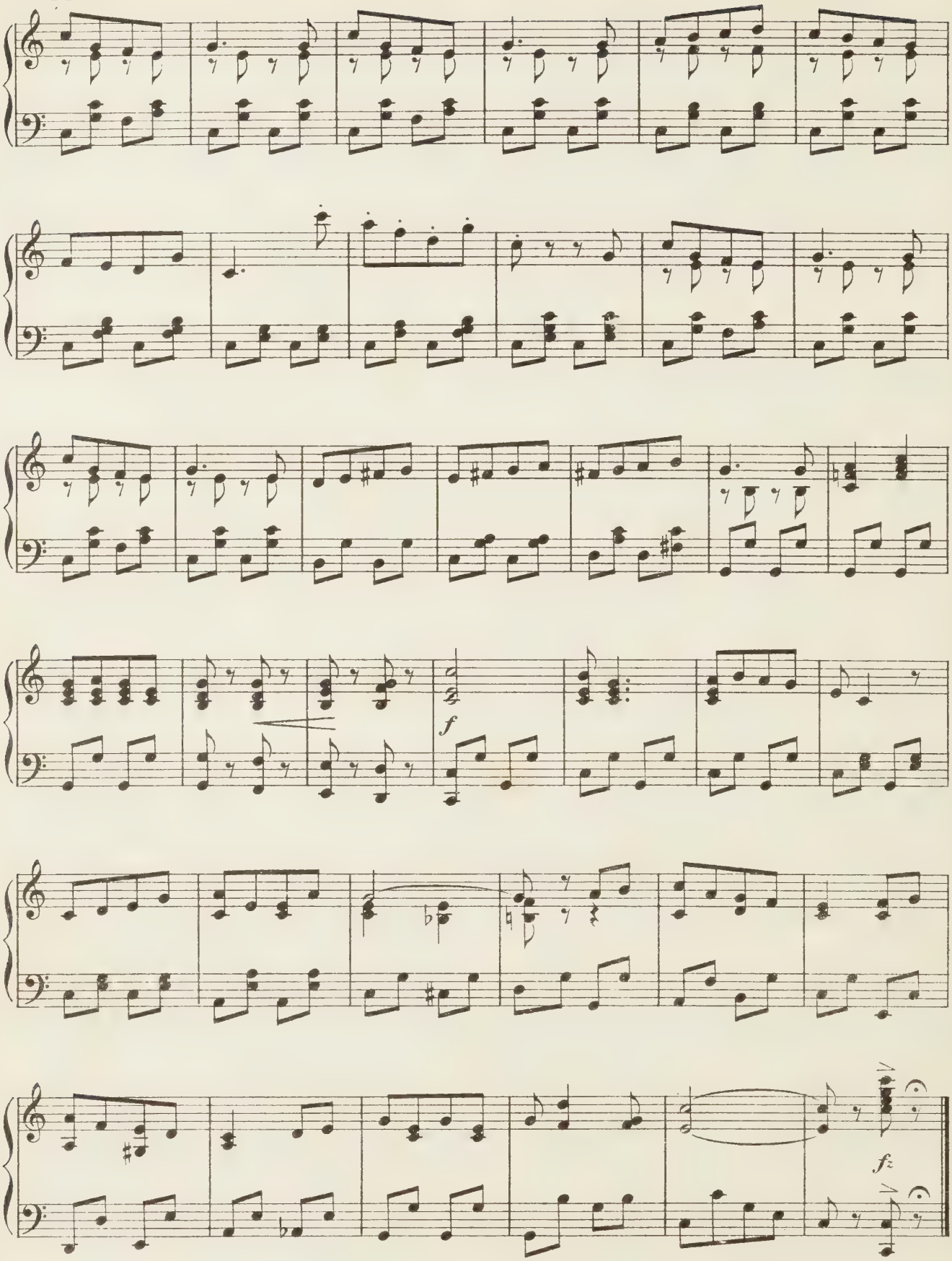
JEREMIAH.

JER. duch - ess - es ga - lore I will light - ly tread the floor When I'm

JER. Mis - ter Je - re - mi - ah, Es - quire! _____

mf

DANCE.

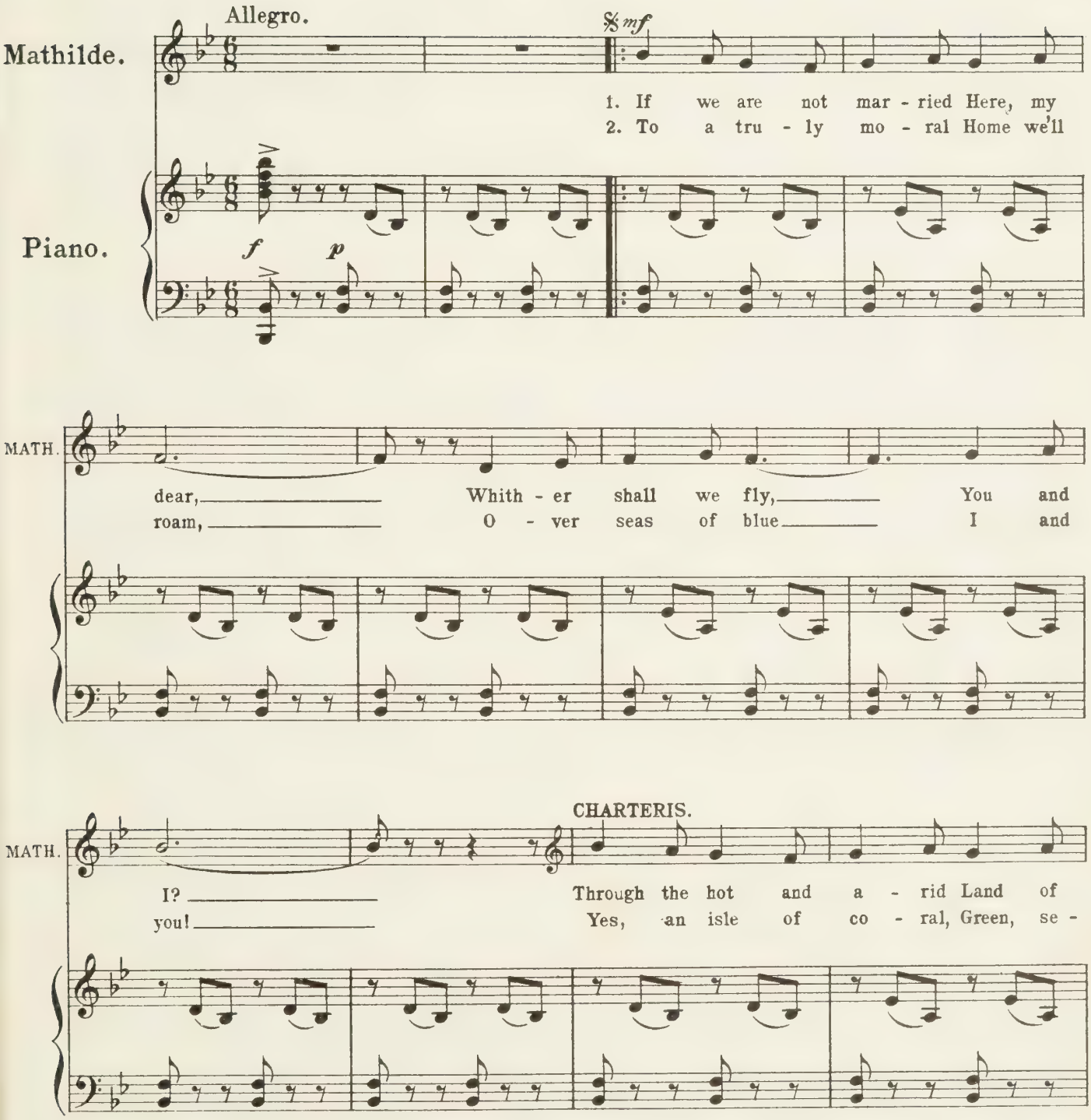


No 21.

DUET.–(Mathilde and Charteris.)

"A WILDERNESS AND THOU!"

Words by
ADRIAN ROSS.



CHAR.

sand, To the cool and calm Of the
- rene, Ly - ing all a - lone And un -

CHAR.

palm. Our i - de - al place is
- known. There the Chief will greet us,

MATHILDE.

mf

MATH.

Some re - mote o - a - sis, Where to mar - ry
If he does not eat us– While his peo - ple

CHARTERIS.

mf

CHAR.

us it takes Just a brace of A - rab sheiks!
take the chance Of a na - tive wed - ding dance

MATH.

f *dim.*

Just a brace of A - rab sheiks!
Quite a sight = a na - tive dance!

CHAR.

f *dim.*

Just a brace of A - rab sheiks!
Quite a sight = a na - tive dance!

mf *dim.*

MATH.

CHAR.

MATH.

mf

Shall we wan - der far a - way to the Sa - ha - ra?
By the trop - ic o - cean I've a sort of no - tion

CHAR.

Shall we wan - der far a - way to the Sa - ha - ra?
By the trop - ic o - cean I've a sort of no - tion

p

MATH.

That is quite an ea - sy jour - ney now

Al - most a - ny - thing the laws al - low

CHAR.

f

That is quite an ea - sy jour - ney now It's a

Al - most a - ny - thing the laws al - low So we'll

MATH.

f

We will take a car - a - van, For we

With a co - coa-nut or two, For we

CHAR.

fash - ion - a - ble plan, For we

char - ter a ca - noe - For we

MATH.

con passione

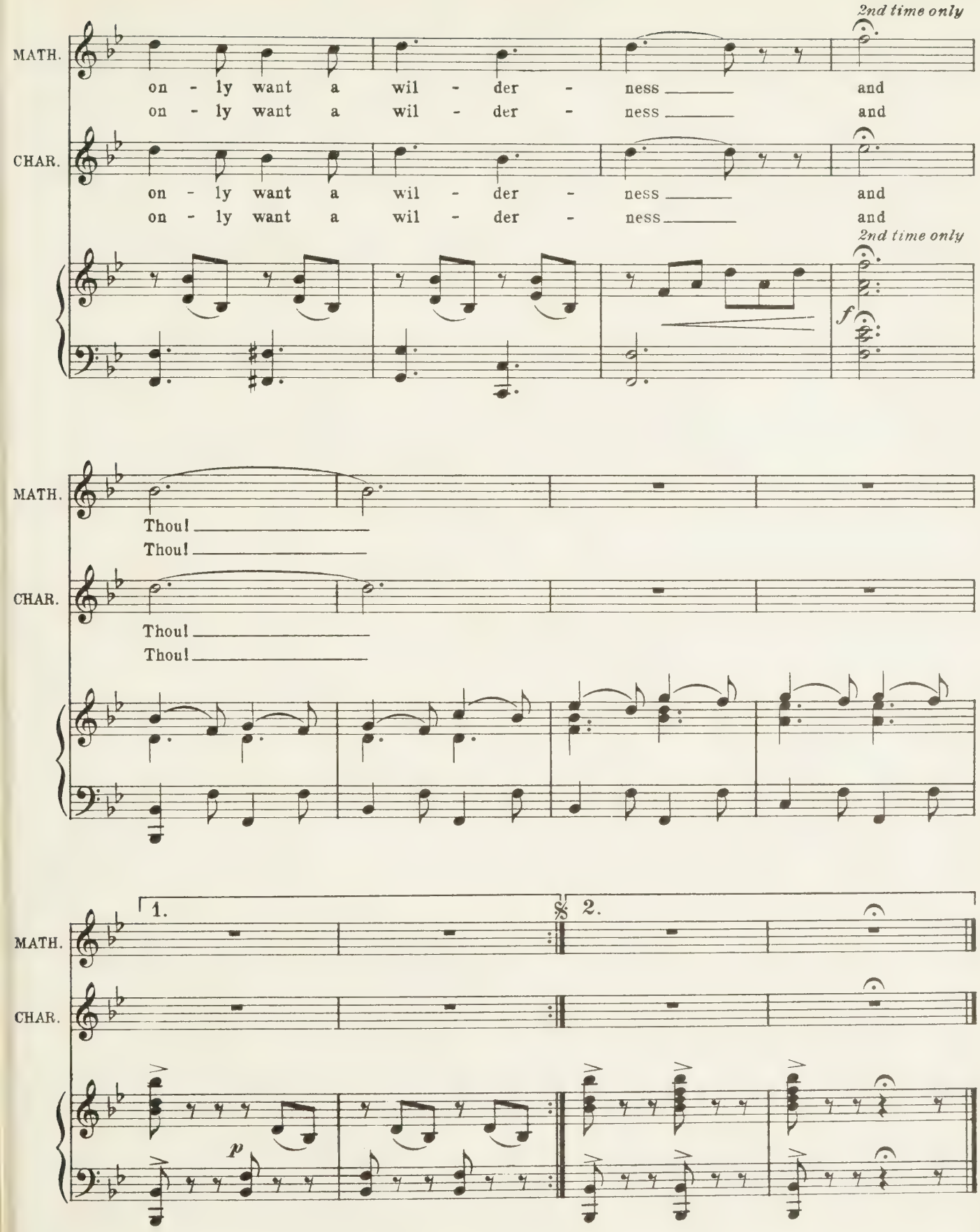
must be get - ting mar - ried a - ny - how. And we

must be get - ting mar - ried a - ny - how. And we

CHAR.

must be get - ting mar - ried a - ny - how. And we

must be get - ting mar - ried a - ny - how. And we

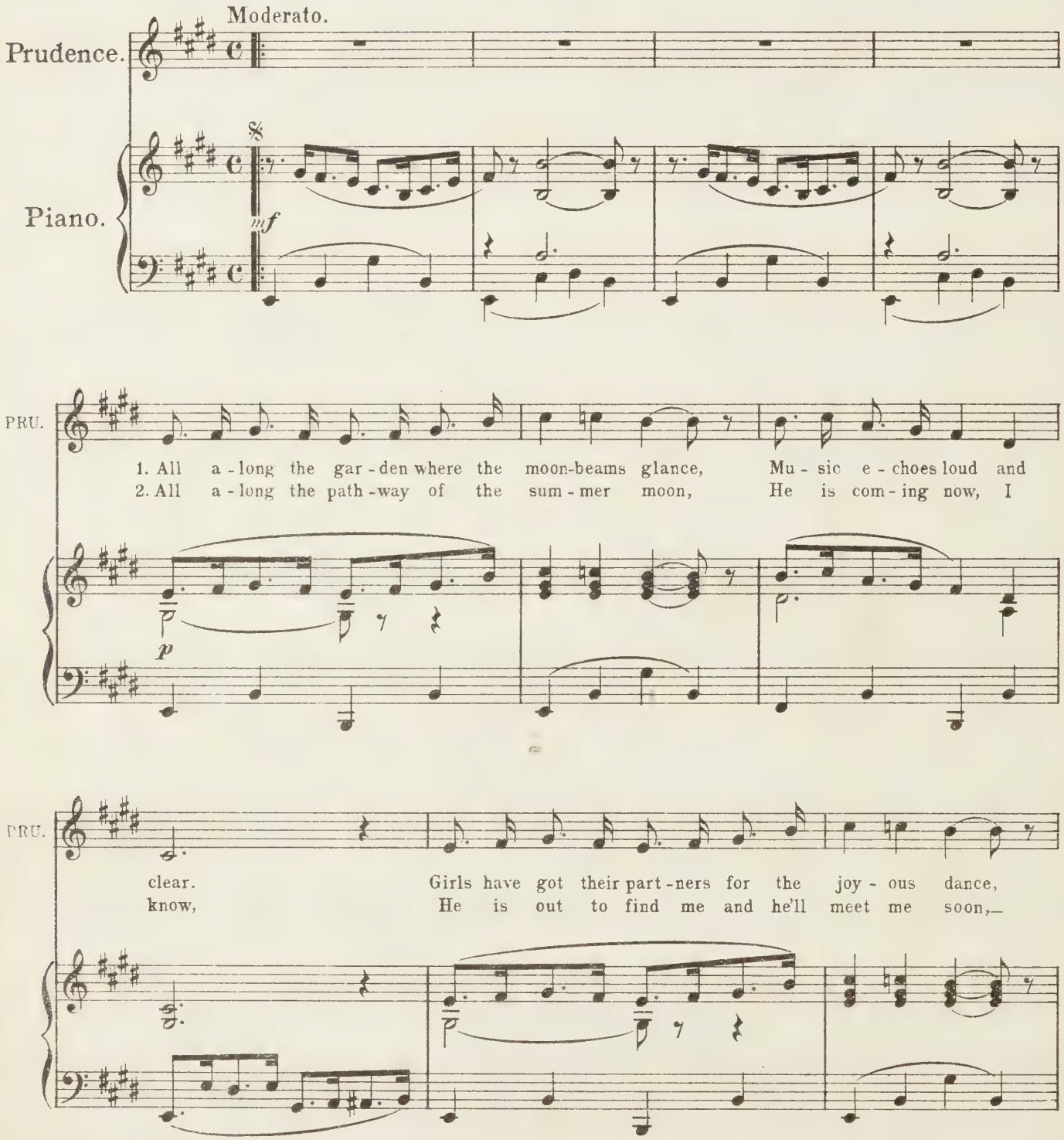

2nd time only
MATH.
on - ly want a wil - der - ness and
on - ly want a wil - der - ness and
CHAR.
on - ly want a wil - der - ness and
on - ly want a wil - der - ness and
2nd time only
f
MATH.
Thou!
Thou!
CHAR.
Thou!
Thou!
1.
2.
MATH.
CHAR.
p

No. 22.

SONG—(Prudence).

"TONY, FROM AMERICA."

Words by
LIONEL MONCKTON.



PRU.

But the one I want's not here! There are
Whis - per to me soft and low! There are

PRU.

part - ners made in Ger - man - y and gen - tle - men of France, There are
girls who blush and smile at him and try to win his heart, For they

PRU.

boys who come from Eng - land, but they hav' - n't an - y chance With
want him ve - ry bad - ly, but I ne - ver mean to part With

REFRAIN.

PRU.

To - ny, from A - me - ri - ca. O - ver the sea!
To - ny, from A - me - ri - ca. O - ver the sea!

PRU.

He guess'd I was all a - lone, So that's why he
He guess'd I was all a - lone, So that's why he

PRU.

came a - long and found me! O - ver in A - me - ri - ca.
came a - long and found me! O - ver in A - me - ri - ca.

PRU.

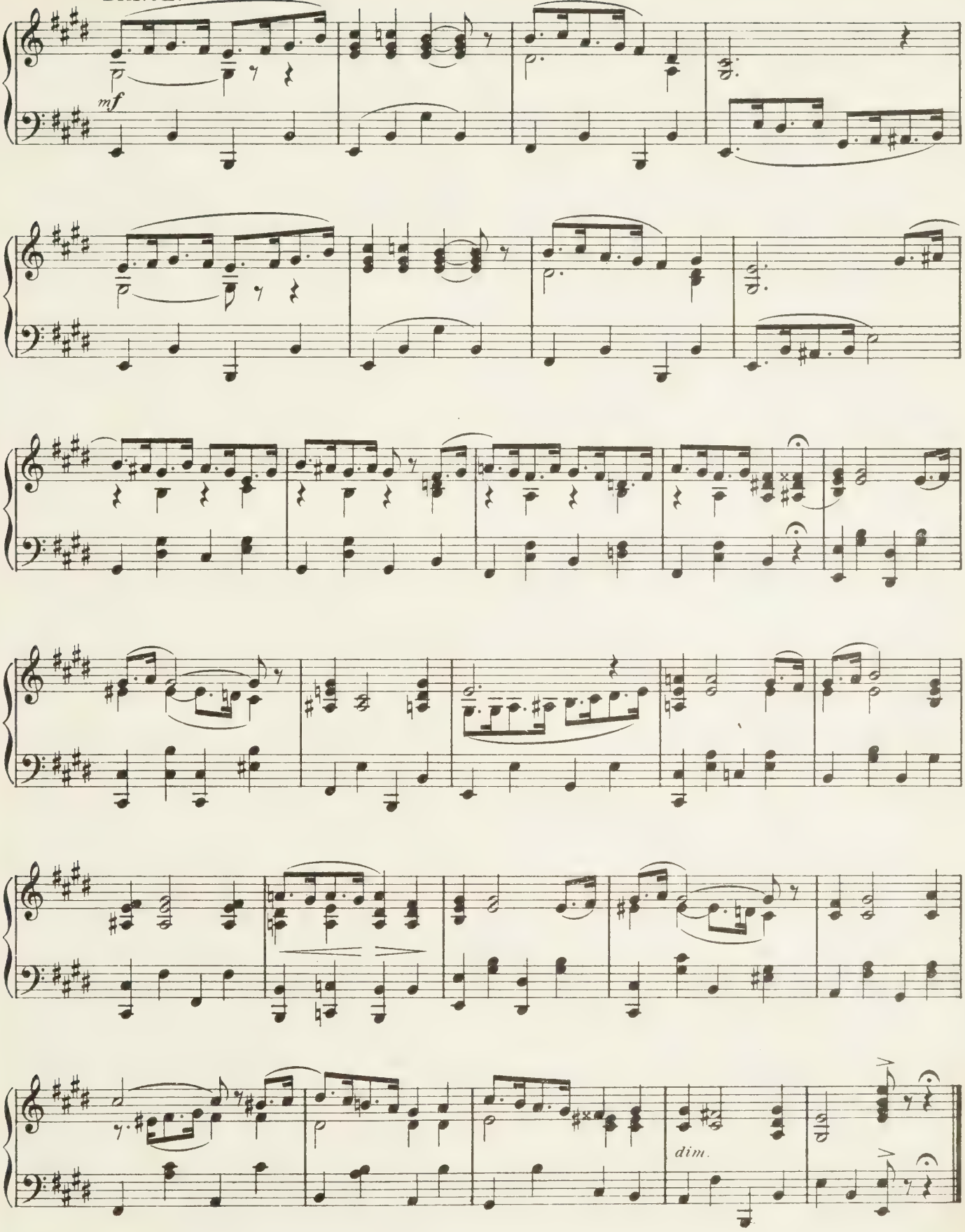
Some day we'll be When a cot - tage we have rent - ed
Some day we'll be When a cot - tage we have rent - ed

PRU.

We'll be quite con - tent - ed, To - ny and me!
We'll be quite con - tent - ed, To - ny and me!

1. 2.

DANCE.



No. 23. DUET.—(Prudence and Tony.)

"THE FIRST DANCE."

Words by
ADRIAN ROSS.

Moderato.

Prudence.

Tony.

Piano.

Moderato.

mf *p*

Ped. ✻

Thee loves me and I love thee:

PRU.

TONY.

Love's the on - ly true mar - riage mak - er. Thy lit - tle wife I'm

PRU.

TONY.

go - ing to be, And *not* the lit - tle wife of a Qua - ker.

rit.

rit.

Allegro moderato.

PRU. Though I have been asked by ma - ny, It's true

TONY. Just to take a step,

Allegro moderato.

p

PRU. I would nev - er dance with an - y But

TONY. Take a step, take a step!

PRU. you! All in vain the rest be -

TONY. Let us take a step, Take a step, take a step!

PRU. - sought me To - night.

TONY. Just to take a step, Take a step, take a step!

PRU. Now I'll do the dance you taught me All right!

TONY. All right!

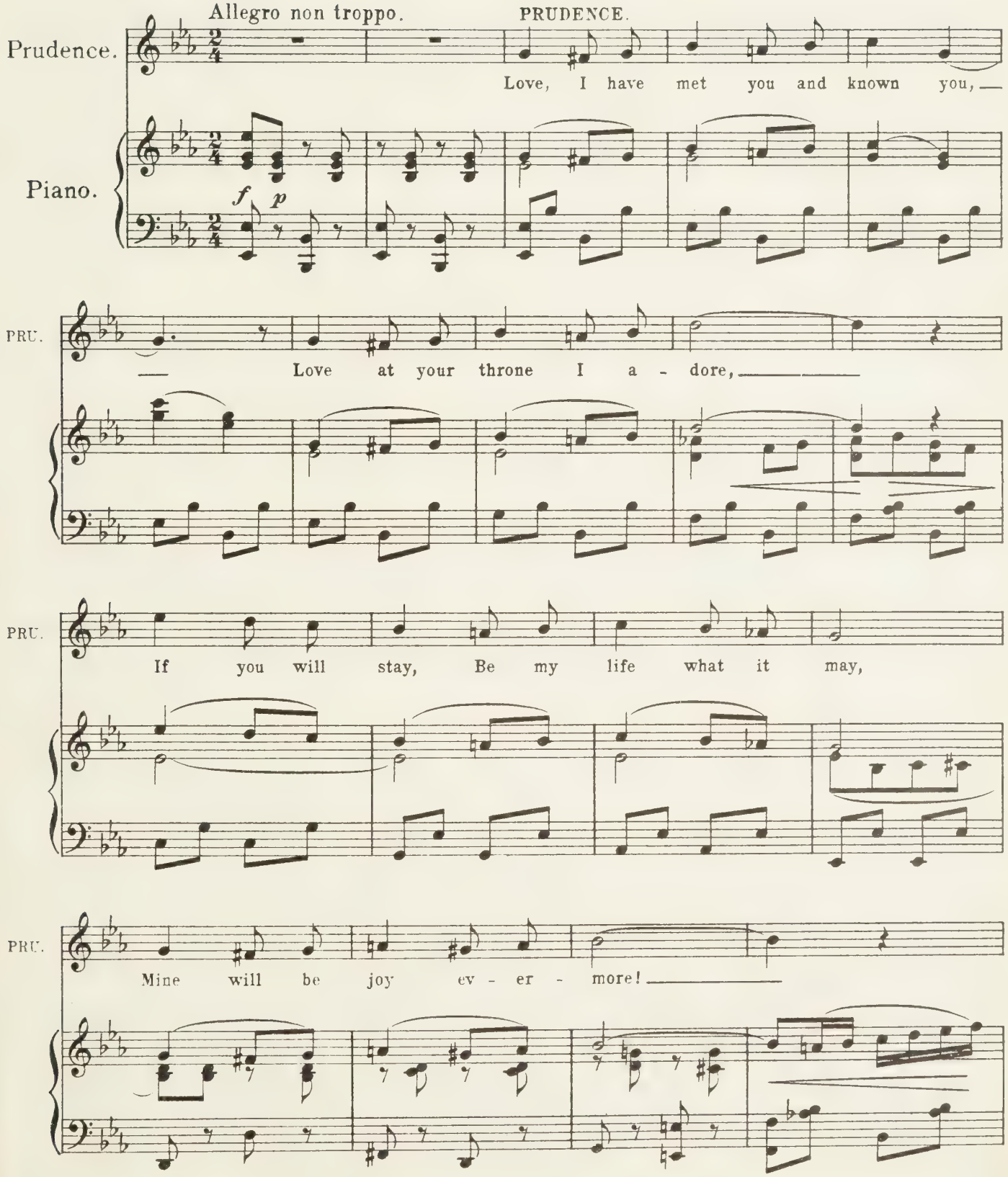
f

DANCE.

f

No. 24. FINALE – ACT III.

Words by
ADRIAN ROSS.



TUTTI.

f

Love, as our mas - ter we own you, Free - ly we

f

Love, as our mas - ter we own you, Free - ly we

f

TUTTI.

an - swer your call; And ours while we live Be the

an - swer your call; And ours while we live Be the

TUTTI.

joys that you give; Love, you are lord of us all,

joys that you give; Love, you are lord of us all,

cre - scen - do

TUTTI.

f

Love, you are lord of us all,

f

Love, you are lord of us all,

f

TUTTI.

Love, you are lord of us all,

Love, you are lord of us all,

TUTTI.

Love, you are lord, Love, you are lord of us

Love, you are lord, Love, you are lord of us

Ped. * Ped. *

TUTTI.

all, of all!

all, of all!

a tempo

a tempo

Ped. ✻

TUTTI.

f

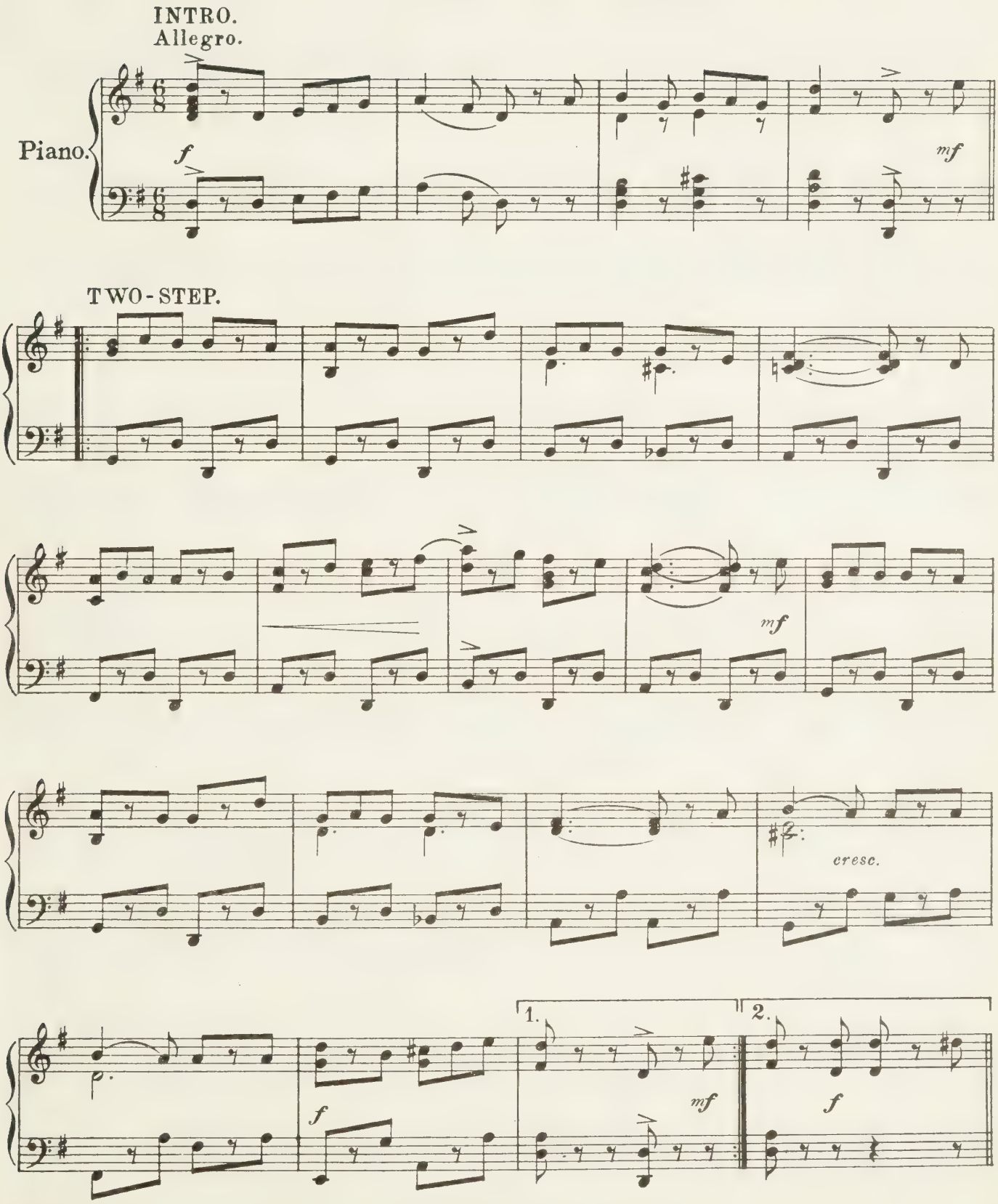
Curtain.

Allargando.

ff

END OF OPERA.

DANCE.



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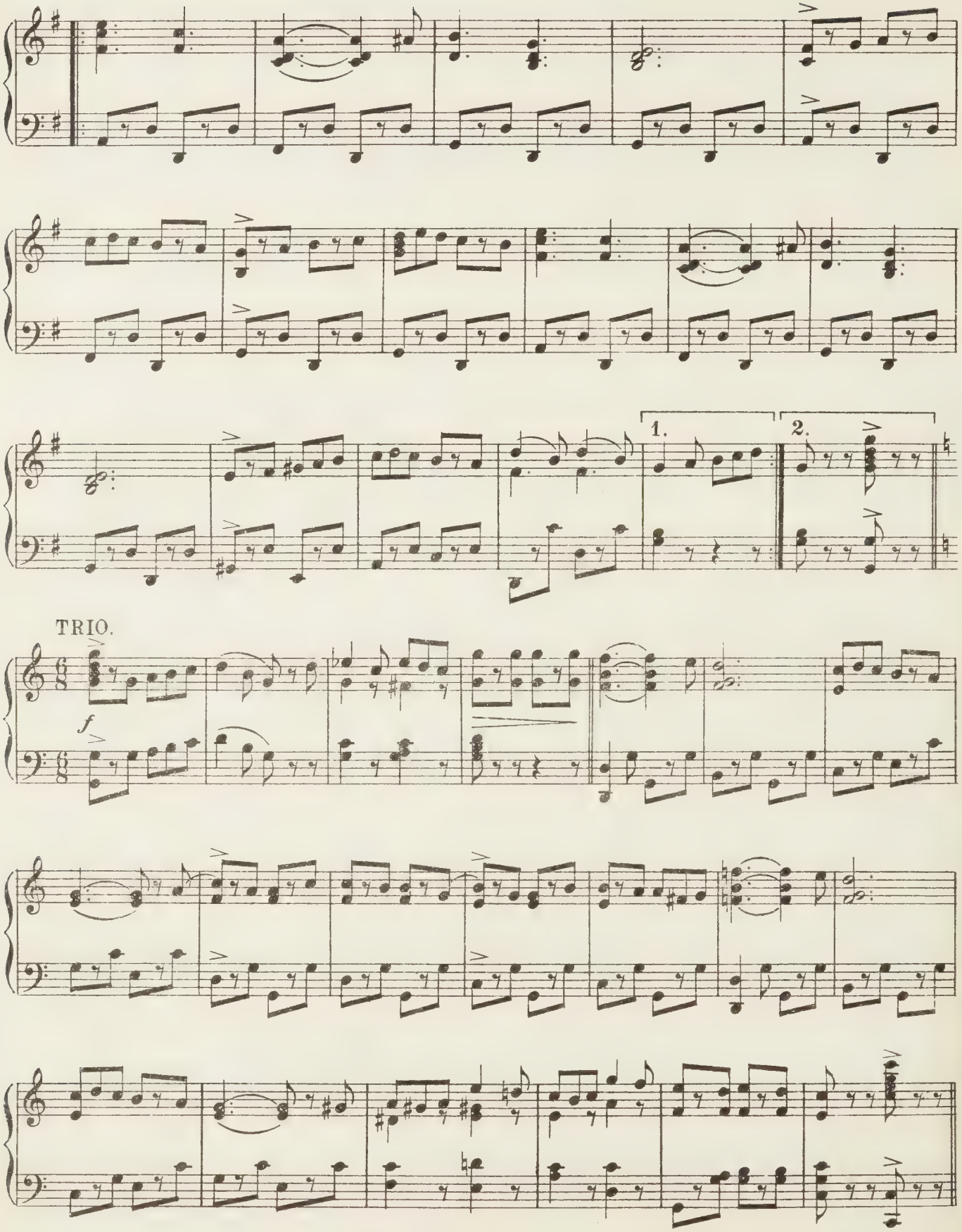
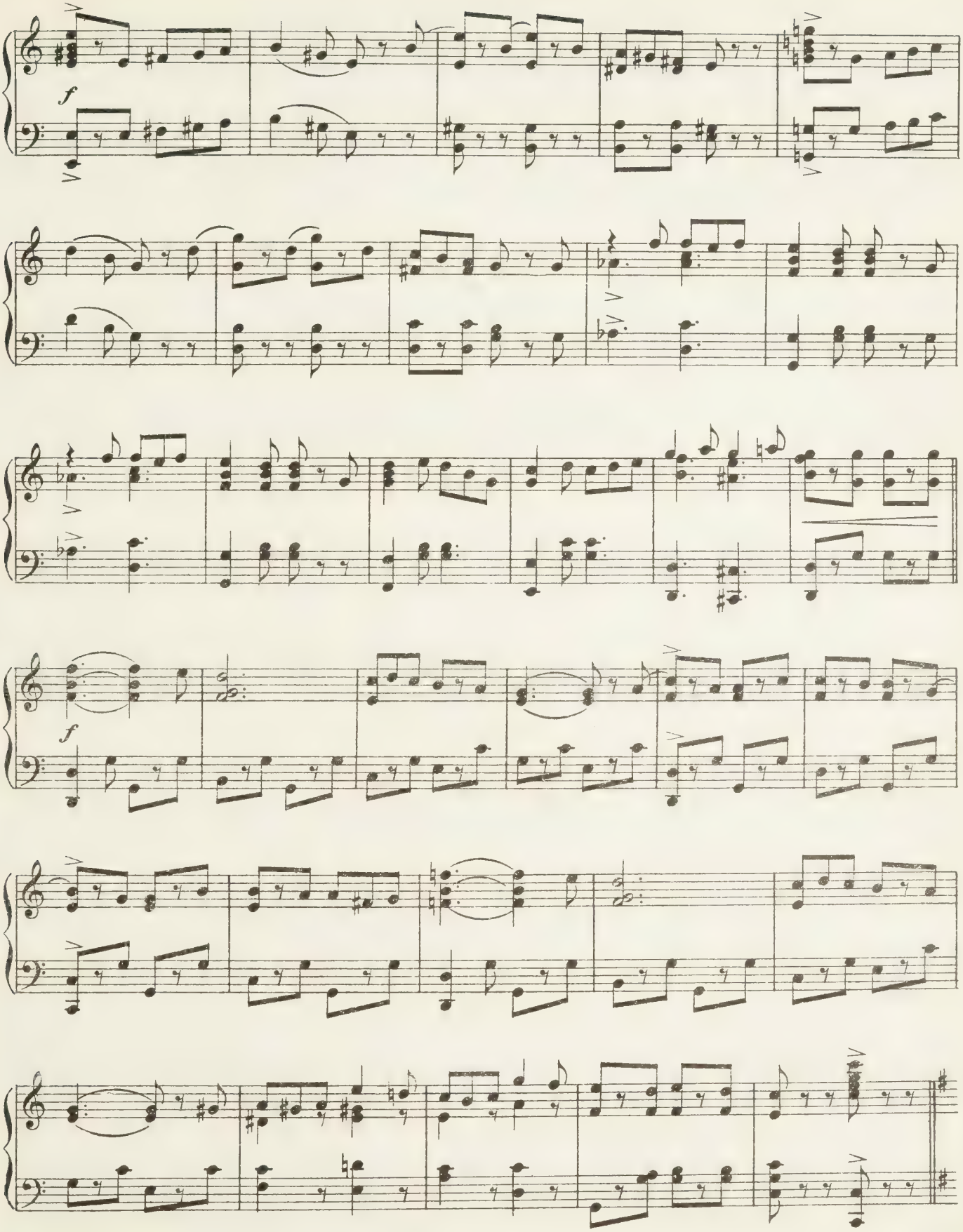
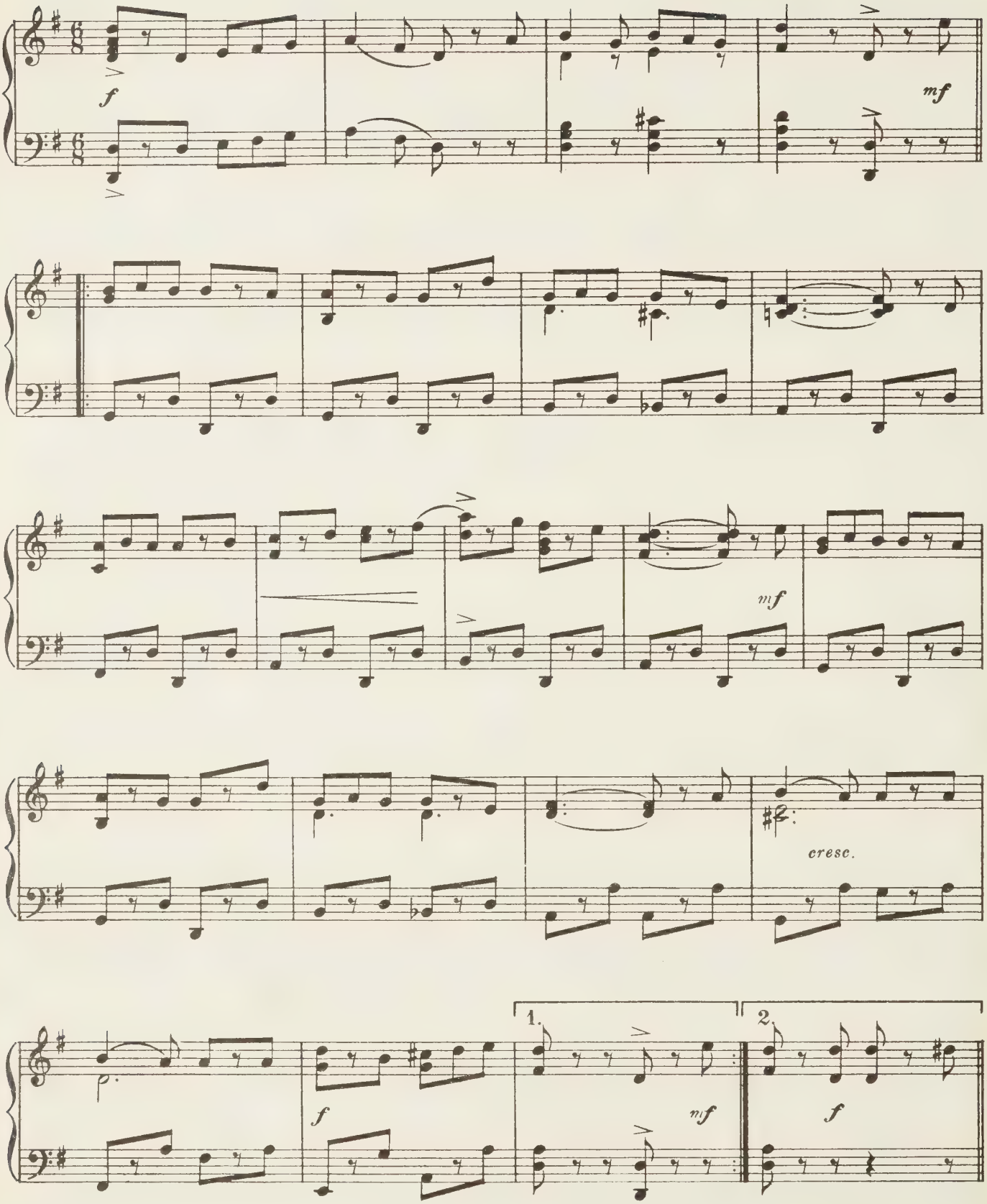
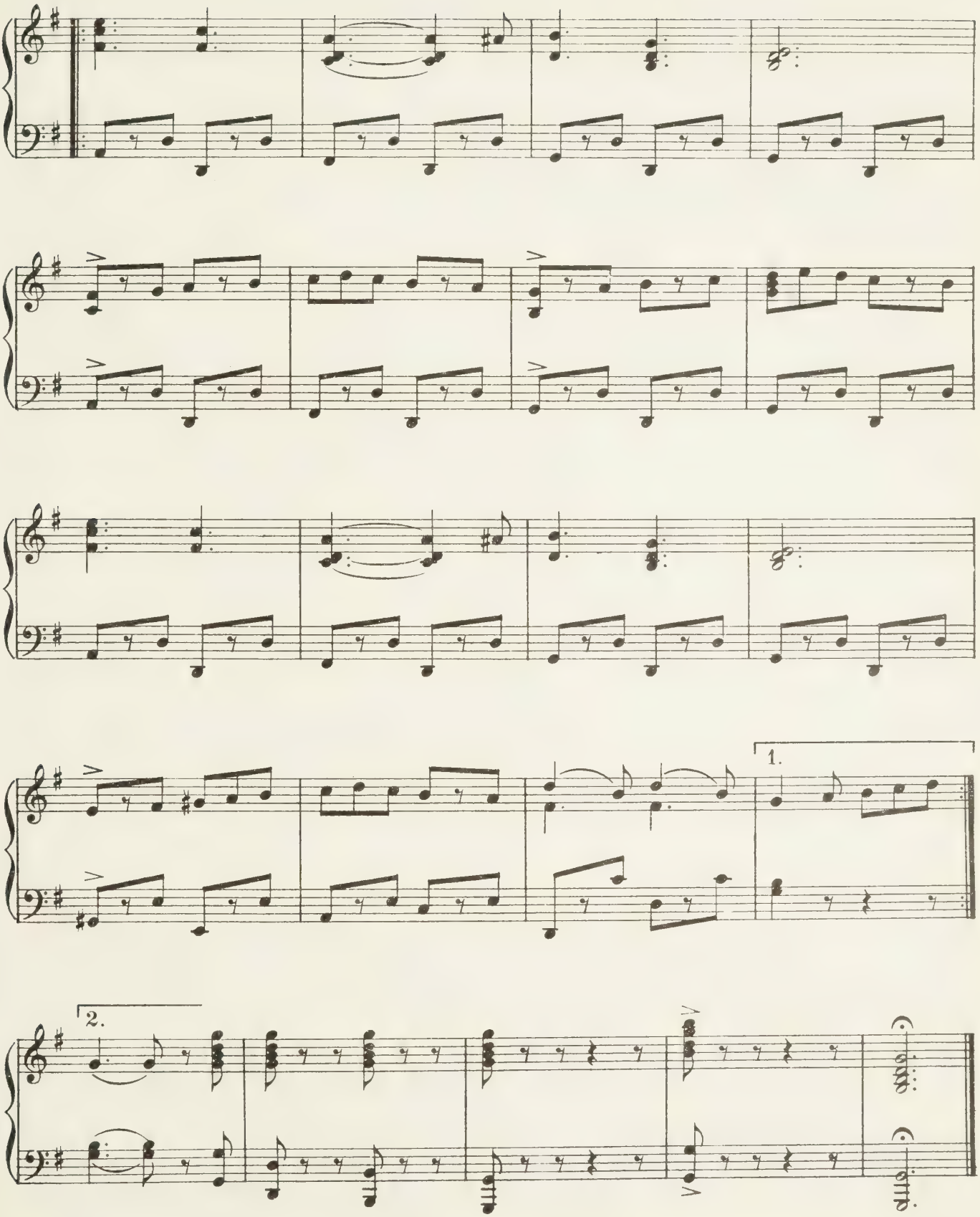

1.
2.
TRIO.
f


f
f

CODA.




1.
2.

SONG – (Phœbe) and CHORUS of GIRLS.

"OR THEREABOUT!"

Words by
ADRIAN ROSS.

Music by
HUGO FELIX.

Allegretto.

Phœbe.

Piano.

mf *p* *p*

1. Par - is is the best of
2. If you pine for some - thing

PH.

ci - ties, Ev-'ry shop Is tip - top! You can buy such pret - ty -
smart - er In the ways Of Ca - fés, You can go a - bout Mont -

PH.

- pret - ties, Or a hat Big as that! And at the ki - osks on
- mar - tre, There's a heap Pret - ty steep! You can stu - dy Par - is

Ped.

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PH.

sale — Are the Tel - e - graph and Dai - ly — Mail.
life — But you'd bet-ter go with - - out your wife.

rit.

Un poco più mosso.

PH.

As you walk a - long the Champs E - ly - sees or the
You go round the Ca - fé de l'Ab-baye, the Chat Noir,

p

PH.

Av - en - ue de l'Op - er - a or there - a - bout — Or
or the Ca - fé du Rat Mort, or there - a - bout — Or

CHORUS.

CHO.

there - a - bout — You can buy French
there - a - bout — All the Eng - lish

PHŒBE.

p

PH.

pa - pers too with pic - tures of the sort of girls I don't ex - act - ly
who are so re - spec - ta - ble at home are pret - ty sure to be some -

PH.

CHORUS. PHŒBE.

care a - bout, Don't care a - bout. What they say a -
- where - a - bout, Some - where a - bout! You should see them

PH.

- bout them is in French, of course, that I can - not make out
roll a - bout with laugh - ter as they clap their hands and shout

PH.

But I guess just what it means — or there - a - bout!
When the dan - cers go like that — or there - a - bout!

CHO.

or there - a - bout!
or there - a - bout!

ff

Tempo I.

PH.

3. Though I have-n't been here longtemps, As the gay Frenchwould

mf *p* *p*

PH.

say— I have been to Ca - fé Chan-tants, As one calls Mu-sic Halls!

PH.

I can give the lat - est news Of the pie-ces that they call Re-vues!

rit. *rit.*

Un poco più mosso.

PH.

When you go in - side the Fo-lies Ber-gères or Am - bas-sa-deurs Or Al - ca-zar or

p *p*

CHORUS. PHŒBE.

PH. there-a-bout— Or there-a-bout! You will see per - formances that set your hair on

CHORUS. PHŒBE.

PH. end, sup-pos-ing you have an - y hair a-bout— Some hair a-bout! Girls come

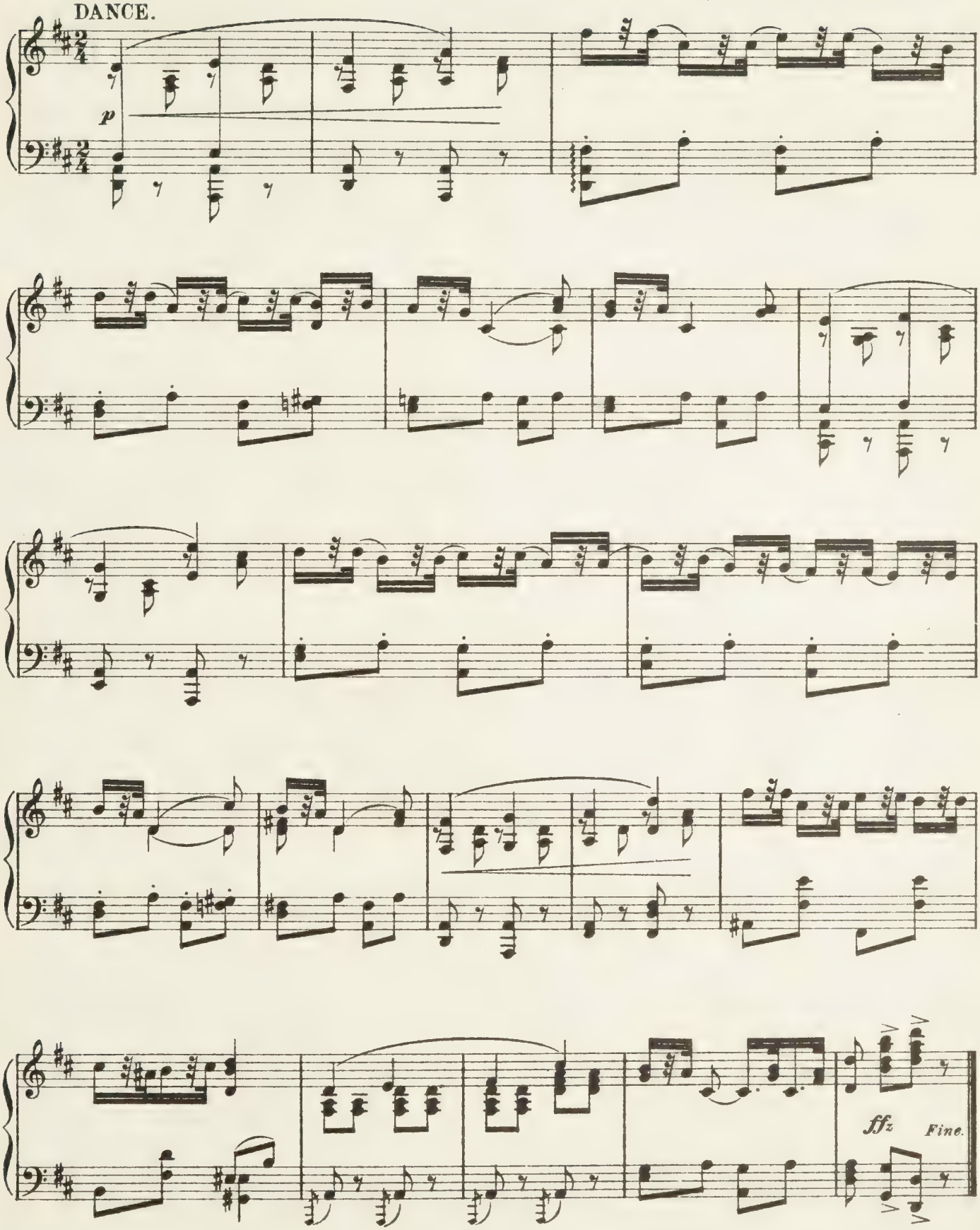
PH. on in dress-es that are beau-ti-ful-ly made, with-out a doubt

PH. But they're cut low in the neck— or there-a - bout!

CH. or there-a - bout!

ff

DANCE.



SONG-(Prudence).

"THE LITTLE GREY BONNET."

Words and Music by LIONEL MONCKTON.

Tempo di Valse.

Piano.

mf

PRUDENCE.

1. Life is a mil - lin - er's show,

p

PRU. Ev - 'ry young la - dy con - fess - es. E - ven a Qua - ker, you

PRU. know, Has to take care how she dress - es!

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PRU.

So when at home I went out for a walk, I had to mind that the

rit.

rit.

PRU.

folks did - n't talk! I wore a lit - tle grey bon - net,

a tempo

p a tempo

PRU.

Not a flow'r or fea - ther up - on it! Al - ways hid - den my

PRU.

face would be, 'Cos it was un - der my bon - net, you see!

PRU.

2. Though I was ve - ry de -

mf *p*

PRU.

- mure, Fol - ly and flat - ter - y scorn - ing,

PRU.

All the young fel - lows, I'm sure, Liked just to bid me good

PRU.

morn - ing! They would come up as I went on my way,

PRU.

rit. *a tempo*

Say - ing "It's real - ly a ve - ry fine day!" I

rit. *p a tempo*

PRU.

wore a lit - tle grey bon - net, Lots of eyes were

PRU.

fas - ten'd up - on it! Though they want - ed to look at

PRU.

me, They could - n't peep un - der my bon - net, you see!

PRU.

3. Once on a Sun - day in

mf *p*

PRU.

June Such a nice gen - tle - man met me:

PRU.

Talk'd for the whole af - ter - noon, Told me he'd nev - er for -

PRU.

- get me! He could - n't see I was blush - ing so pink,

PRU.

rit. *a tempo*

I did - n't know what to say or to think! I wore a

rit. *p a tempo*

PRU.

lit - tle grey bon - net, All the while his eyes were up - on it:

PRU.

Then I found he was kiss - ing me, His face had slipp'd un - der my

PRU.

bon - net, you see!

mf

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" "Sunshine and Daffodils"
" "Solace"
" "Morning—and you!"
" "Dear heart I love"
" "Three"

TERESA DEL RIEGO — "Little Brown Bird"
" "Your picture"
" "Hayfields and Butterflies"
" "The red rose wooed the white rose"
" "I lay my laurels at your feet"
" "Since I must love"
" "Your heart is a haven"

GUY D'HARDELOT — "My Message"
" "Until one day"
" "Un Rien" (A Word)
" "Come!"
" "Till you looked up"
" "Thy voice, beloved"
" "You brought me love"

DOROTHY FORSTER — "Look down, beloved"
" "In the twilight"
" "Where violets grow"
" "Margaret"
" "Mifanwy"
" "Rosamond"
" "Your Smile"
" "Rose in the Bud"

EMMELINE BROOK — "White Laurestine"
" "To a Seabird"

KATIE MOSS — "The Floral Dance"

HUBERT BATH — "Reconciliation"
" "I have a rose"
" "Destiny"
" "Stars of Paradise"

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" "Only to love you"

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" "Young Tom o' Devon"

BOTHWELL THOMSON — "The First Kiss" } Published
"Flower Bird" } together
" "Lullaby Lady"
" "Velvet Eyes"

JOHN IRELAND — "When lights go rolling round the sky"

TURLAY BOYCE — "Billee Bowline"

W. H. SQUIRE — "The Irish Fusilier"
" "Lighterman Tom"
" "Three for Jack"

F. PAOLO TOSTI — "Never"
" Two Little Songs—
"Could I but tell" } Published
"I cannot tell" } together

EDWARD GERMAN — "Love in all Seasons"
" "Love's Barcarolle"
" "Love is meant to make us glad"

HERMANN LÖHR — "There's a hill by the sea"
" "Little grey home in the West"
" Two Songs of Summer—
1. "Summer in the Country" }
2. "If I were a swallow" }
" "Rose of my heart"
" "Where my caravan has rested"
" "It is not because your heart is mine"
" "Should one of us remember"
" "Unmindful of the roses"

S. LIDDLE — Two Short Songs—
"Open my window to the stars" } Published
"Love, pluck your flowers" } together

H. WALFORD DAVIES — "The Birds of Bethlehem"
" "The Old Navy"

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" "The Charm of Spring"
" "Choose me your Valentine"
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ERNEST HALSEY — "Beat upon mine, little heart"
" "Wynken, Blynken and Nod"

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" "Flower of a fairer world"
" "The beat of a passionate heart"
" "Grey eyes"
" "Were I a moth"

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